MISCELLANEA

IN USUM

Juventutis Academicæ:

CONTAINING

1. Characters of the Claſſick Authors, and ſome of our Engliſh Writers: Collected from Kennet, Addiſon, Pope, Garth, Dryden, Rapin, &c.
2. Inſtructions for Reading the Claſſick Authors: Drawn from Hales, Felton, and Blackwall.
3. A Chronology of the Claſſick Authors: together with ſome ſhort Inſtructions for Reading Chronology.
4. A Catalogue of the Beſt Claſſick Authors, and other Books of Polite Learning, and their Beſt Editions.
5. Pagan Mythology: Collected out of Voſſius, Macrobius, Lampridius, Bochartus, Diodorus Siculus, Philoſtratus, Diogenes, Lucian, Plato, Plutarch, &c.
6. Latin Exerciſes; viz. Themes, Declamations, Poems, Philoſophical Epigrams and Orations.
7. A Correction of ſeveral palpable Miſtakes made by ſome of our Engliſh Hiſtorians and other Authors, as Daniel, Truſſel, Temple, Brerewood, Hearne, Ayliffe, Puffendorf, Heylin, Savage, Spon, Brown, Walker, Dacier, Rapin, Virgil, Seneca, Tibullus, Paterculus, Sleidan, &c.

By JOHN POINTER, M.A.
Chaplain of Merton College in *Oxford*, and Rector of *Slapton* in *Northampton-ſhire*.

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JO. BARON,

Vice-Can. OXON.

Apr. 30. 1718.

To the Reverend

John Holland, Dr. of Divinity,

the very Worthy

WARDEN

OF

Merton College in *Oxford.*

Reverend Sir,

I *Beg leave to do my ſelf the Honour of dedicating theſe Papers to You, becauſe ſome of them were at firſt compos'd under Your Tuition, and paſs'd Your more Correcting Hand. For, upon whom ſhou'd our glimmering Rays of Learning be reflected back again, but upon that Benign Body that at firſt emitted them? The fam'd* Statue of Memnon, *after*

ter it had been ſolac'd by the Suns *Beams, is ſaid (in Story) to have made grateful Returns in Muſical Strains. How much more inſenſible ſhou'd We be than the very Stones we tread on, ſhou'd we not make ſome Thankful Acknowledgements for thoſe invaluable Bleſſings of Eruditon we happily enjoy under Your moſt Auſpicious Care and Government?*

To what elſe can it be owing, but to the Good Diſcipline of Your College, *that ſo many Famous Men have been bred there? Such as* Burley, Scotus, Occham, Bradwardine, Rede, Kemp, Bodley, Savile, Maſon, Wake, Bacon, Jewel, Reynolds, Durell, Bainbridge, Farnaby, Brent, Greaves, Hales, Wood, Nichols, &c. *Eorum aliqui (ſays* Mr. *Wood in his* Hiſtoria Oxonienſis) *altiſſimam* Theologiæ *cognitionem adepti ſunt, ſuiſque elucubrationibus & Secula quibus floruere nobilitarunt ---- Alii inſuper* Rei Mathematicæ *ac* Aſtronomicæ *tam feliciter inſudarunt, ut Poſteros ad utriuſque Studium potenter adeò impulerint, ac ſi Genios iiſdem tranſmiſiſſent; Unde factum eſt, ut cum Sodalitio illo nec* Oxonienſe *aliquod,*

aliquod, nec Pariſienſe, *currentibus duabus Centuriis, de Scientiarum earum peritiâ certare potuerit --Ut paucis abſolvam, ſi* Philoſophos, Juriſtas, Medicos, *cujuſcunque demum Facultatis peritiſſimos quæras* Profeſſores, *frequentiores alibi quàm apud* Mertonenſes *haud facilè invenias.*

May theſe bright Examples ſtir up ſuch Emulation in Us their Succeſſors, as that we may in ſome meaſure, anſwer the juſt Expectations of our Founders and Benefactors, our Friends and Relations, our Countrey and our GOD, *is the hearty wiſh of*

WORTHY SIR,

Your moſt Oblig'd and

moſt Obedient Servant

JOHN POINTER.

PREFACE.

I *Thought good by way of* Preface *to premiſe a Letter of Advice writ, ten ſome years ago to a* Young Scholar *juſt enter'd in the* Univerſity.

I am glad (*Dear Kinſman*) to hear you are got into *Merton College*. Altho you do not want for good Advice, having ſo many Friends to beſtow it, yet you muſt ſuffer me to put in a Word or two who do heartily deſire your Welfare.

You are now laying the Foundation of your future either *Happineſs* or *Miſery*. If you ſpend your Firſt years in a diligent Application to your Study, you will all the time after of your Life enjoy the Comfort and Benefit of it. But if you ſhou'd (which I do not diſtruſt, but only put the Caſe) Miſspend this your *Seeds-time*, the firſt 4 years of your Novitiate,

vitiate, you will find the *Harveſt* of Knowledge hereafter will be but ſmall. *Fugit irreparabile Tempus.*

You muſt expect to meet with many Temptations to draw you from your Book, but you muſt reſolve not to yield to any.

The little or no pleaſure, or rather the Irkſomneſs that there appears at firſt in Studying, is a Rock upon which many have ſplit. That this may not ſtop your Progreſs, have often in your Thoughts an old trite Saying, *Difficilia quæ pulchra.* If the Paſſage into Learning prove troubleſome and uneaſy, yet the Fruits we ſhall reap in the End, will be a ſufficient Recompence for all the Toil we take by the Way.

But not to inſiſt upon Generals, I beg leave (*Dear Kinſman*) to propoſe ſome few Rules, which I wou'd have you ſtrictly obſerve, and then you will not fail of anſwering the Expectations and good Wiſhes of your Friends. Obſerve ſtrictly the *College* Hours for *Prayers*, and *Sacraments*, *Diſputations*, and *Lectures*, Frequent the *Publick Examinations*, *Diſputations*,

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ſputations, and *Lectures* you are obliged by the Statutes to hear, and you will find the Benefit much greater than twice ſo much Time ſpent in your Studies. But carefully avoid the Company of Thoſe whom at thoſe *Exerciſes* you will find ready enough to draw you aſide to the Alehouſe or Tavern; Places that I wou'd have you never frequent except upon urgent Neceſſity, which indeed can ſeldom happen.

Let your *Acquaintance* be few, and thoſe rather Above you than your Equals or Inferiors, though you muſt be Courteous to all. Be ambitious of Good Company, I mean ſuch as are eminent for *Piety* and *Learning*, and by ſuch you will gain Credit and Knowledge.

Theſe things if you obſerve, and not forget to acquaint your ſelf eſpecially on *Sundays* with the *Principles* of *Religion*, not medling with any-thing of *Controverſial Divinity*, till you have run through your *Philoſophical Studies*, you may expect GODS Bleſſing to go along with your Endeavours, and reap the Benefit of your Labours, &c.

To which excellent Letter I beg leave to add a few more Lines of Inſtruction in relation to a Courſe of Study, taken from thoſe Manly and Melliſluous Eſſays of that Ingenious and Learned Lady, the Lady Chudleigh (*in her firſt and moſt important Eſſay of Knowledge, pag. 9. &c.*) *And the rather, becauſe it may be expected I ſhou'd at leaſt hint at ſome other Parts of Learning beſides what we call* Claſſical, *the Young Scholar being oblig'd to go thro' all the* Liberal Sciences *and the ſeveral Stages of Learning, tho'* Claſſical Learning *is, in my opinion, the ſure Foundation of all other Polite Learning in the World, is highly ſubſervient to the Explication of the* Sacred Volumes; *and is what Men of taſte in all Ages and Nations have ſo eagerly ſtudy'd, and ſo unanimouſly admir'd.*

What I would adviſe my Self and Others in relation to *a Courſe of Study*, ſhou'd be to endeavour to get an inſight into the Uſeful Parts of Learning, and to attend more to Things than Words. Let Languages be left to the Grammarians, and let the Rhetoricians contend about

about the niceties of Style; and while they are quarrelling about the Husk, the Shell, the Superficial worthless Part, let us be solicitous only for the Substance; be industriously striving to make such Things Ours, as will prove real Accomplishments to our Minds, true and lasting Ornaments to our Souls. And such are the Knowledge of GOD, and our *Selves*: These are large and comprehensive Subjects: The First takes in the whole *Creation*, the full Extent of Being; and by contemplating the Effects, we shall arise to the Cause; And as, by considering that wonderful, that amazing Power, that inimitable Wisdom, that admirable Beauty, that transporting Harmony, and that immutable Order, which at first discover'd themselves in the formation of the Universe, and are still every where visible in it, we shall be led to their *Divine Original*, to the unexhausted Source, the Foundation of all Perfections: So, by making a due Reflection on the Operations of our *Minds*, on the large extent of our *Intellectual Faculties*, their several Offices, their di-

ſtinct Employments, and their Superiority to each other; the Activity of our *Souls*, the ſeveral Methods by which they move and exert themſelves, and exerciſe their Dominion over our Bodies, we may attain to ſome Compleat Knowledge of what we are, and by degrees grow acquainted with our *Selves*.

In order to the raiſing our Thoughts to ſuch ſublime Speculations, 'tis neceſſary that we ſhou'd be able to form to our ſelves clear *Idea*'s, ſhou'd have right Conceptions of thoſe Things on which we contemplate, to attainment of which

LOGICK will be requiſite; it will teach us to Think regularly, to Reaſon juſtly, to diſtinguiſh between Truth and Falſehood, Things that are Simple, and ſuch as are Compounded; Things that are Contingent, from ſuch as are Neceſſary. And ſomething of

GEOMETRY will be uſeful to qualify and prepare our Minds for the Contemplation of Truth, and for the profitable Reading of any Books: 'Twill enable us to fix our Thoughts, and give a check to that quickneſs of Imagination, which

ſeldom conſiſtent with ſolidity of Judgment.

PHYSICKS ought to be our next Study; that will ſhow us *Nature*, as ſhe variouſly diſplays her ſelf, as ſhe manifeſts her ſelf in Material Objects, explains to us her ſurprizing *Phænomena*; inſtruct us heedfully to conſider all her wonderful Productions, and trace *Infinite Wiſdom* and *Power* thro' the immenſe Space, from the Heights Above, to the Depths Below; from the glorious Orbs which roll over our Heads, to the minuteſt Inſect that crawls under our Feet; diſcover to us Beauties which *Art* can never imitate, and which common Spectators do not obſerve. From the Conſideration of thoſe *Divine Attributes* which conſpicuouſly ſhine in the viſible Creation, we may aſcend to the

METAPHYSICKS, which is the Nobleſt and moſt elevated Part of *Science*, that on which all the reſt depend; it raiſes us above Senſible Objects, advances us to Things purely Intellectual, and treats of *Being*, as abſtracted from Matter: 'Twill perfect our Knowledge, and brighten

brighten our Reaſon; enable us to proceed in our ſearches after Truth, on ſteady and unerring Principles, and give us clearer and more diſtinct Views of the adorable Excellencies of the *Divine Nature*.

GEOGRAPHY will make us acquainted with the *Earth* we inhabit, will mark out its ſeveral Regions, and ſhow us how one Part is divided from another by Seas, Rivers, or Mountains; 'twill alſo be of uſe to abate our Pride, by repreſenting to us how little and inconſiderable a Part our *Globe* is of the mighty Whole, and yet as deſpicably-ſmall as 'tis, it appears immeaſurably Great, if compar'd with that Point, that Nothing on which we live.

To theſe let us join MORAL PHILOSOPHY: That will in ſome meaſure teach us what we owe to GOD and our *Selves*, will inform us how we may reduce our Knowledge into Practice, and live thoſe Truths we have been learning: But theſe things we ſhall be beſt taught from the *Sacred Volumes*; Our bleſſed SAVIOUR has exalted *Ethicks* to the Sublimeſt Height,

Height, and his admirable *Sermon on the Mount*, is the nobleſt, the exacteſt Model of Perfection.

When we are tir'd with more intricate Studies, we may apply our ſelves to HISTORY, which that we may read with Advantage, we ought to have ſome inſight into CHRONOLOGY, and to render what we read the more Intelligible, as well as in order to its making a deeper Impreſſion on our Memories, 'twill be beſt to underſtand ſomething of *Geography*, and to have both the Ancient and Modern *Maps* before us of thoſe Places to which our Books refer. *Hiſtory* is a large Field, we ſhall there ſee wonderful turns of Fortune, ſurprizing Occurrences, and an amazing variety of Accidents; fooliſh Mortals labouring for Trifles, contending eagerly for Things they wou'd be much happier without; ſome curſt in having their own Wiſhes; rais'd to the utmoſt height of Power and Grandeur, only to be thrown thence with the greater Obloquy and Contempt; Others pleaſing themſelves with their Obſcurity, and laughing at the Noiſe and Buſtle

that

that ſurrounds them. With ſuch Amuſements as theſe

POETRY may claim a Place, and we may, at our leaſure Hours, be allow'd to entertain our Selves with thoſe Maſters of *Wit* and *Eloquence*. There is ſomething charming in *Verſe*, ſomething that ſtrikes the Ear, moves the Soul, and engages the Affection: 'Twas the Firſt way of Writing, and in ſome Countries even Older than *Letters*; It ſeems to be the Voice of Infant Nature, of Nature in her early Bloom, in her firſt Native Sweetneſs: In it the Ancients ſpoke their *Thoughts*; convey'd their *Laws*, and deliver'd the ſeveral Precepts of *Morality*: The People lik'd the Inſtructions which came attended with Delight, and as they heard them with Pleaſure, ſo they retain'd them with Eaſe.

CHARACTERS
OF THE
CLASSICK AUTHORS,
And ſome of our Engliſh Writers:

Collected from *Kennet*, *Addiſon*, *Pope*, *Garth*, *Dryden*, *Rapin*, &c.

PART I.

Characters of ſome of the Claſſick Authors, abſtracted from the Critical Works of Monſieur Rapin, *newly and admirably-well Tranſlated into Engliſh by the Learned Dr.* Baſil Kennet, *late Preſident of* Corpus-Chriſti College, Oxon; *and others.*

Homer and *Virgil.*

THAT incomparable French Author, Monſieur *Rapin*, in his Compariſon of *Homer* and *Virgil*, (whoſe Epick Poems he declares, are by the Conſent of all Ages the moſt perfect that ever appear'd in that kind of Writing) gives us his ſentiments of *Homer* in the firſt place (Vol. I. pag. 121.) where he ſays, That *Homer* has a larger and more noble Foundation to build upon than *Virgil*; that his Characters are more extended; that he has more Grandeur, and more of the Sublime; that he paints things better; that his Images are more finiſh'd and perfect Pieces; that his Reflections have more Morality in them, and are more Sententious; that his Fancy is richer and more pregnant, his Wit more univerſal; that he is a Maſter in all Profeſſions, Poet, Orator, Mathematician, Philoſopher, Aſtronomer, Geographer, Artizan, as he pleaſes; that he entertains us with

more variety in the management of his Fable; that he has more of that Impetuosity, that raises and elevates the Fancy; that his Expressions have more Life, more Strength, and Energy in them; that he is of a more happy Genius; has more of the Temper and Complexion of a Poet; that his Verses are more pompous and stately; that they more delight the Ear of those that understand the Beauty of Poetry, with their Numbers; that he is more Natural, his greatest Art being to seem to be without Art, painting every thing after Nature.

Pag. 123. He compares the 2 Fables of the *Iliad*, and the *Æneid*. The Fable of the *Iliad* is, that one of the Chiefs of the Grecian Army, being dissatisfy'd with the General, retires from the Camp, without considering his Duty, or hearkning to Reason, or the advice of his Friends; and deserts the Publick Interest and that of the State, to indulge a surly morose Humour, and yield himself up to the Violence of his Resentments: His Enemies take the advantage of this Absence; and grow too powerful for his Party, and come off Victorious in several Skirmishes with them, killing at least his best Friend. Upon this he takes up Arms again, in order to revenge his Death, and Passion hurries him on to what Reason could never prevail upon him to do. In the end he kills the Captain of his Enemies. This is the Fable of the *Iliad*, abstracted from the Episodes, and dispoil'd of all its Ornaments.

The Fable of the *Æneid*, is this: A Prince forc'd to fly upon the Desolation of his Country, wanders up and down the World, in order to make a new Establishment. He makes his Gods and his Father,

her, the Companions of his Flight. The Gods mov'd with the Royal Sufferers Piety, intereſt themſelves in the Seating him in the Nobleſt and moſt Beautiful part of the World; and thus he becomes the Founder of the moſt flouriſhing Empire that ever was.

Let us now make a Compariſon between theſe two Fables, and meaſure the Grandeur of the two *Heroes*, by that of their Actions. The Action of *Achilles*, is deſtructive of his Country, and of his own Party, as *Homer* himſelf acknowledges: that of *Æneas*, is of ſignal Advantage and Glory to his Country; the Motive of the former, is Paſſion; of the latter, Virtue. The Action of *Achilles*, is occaſion'd by the Death of *Patroclus*, his beſt Friend: the Action of *Æneas*, by the Liberty he endeavour'd to obtain for his Gods and his Father, and upon the ſafety he labour'd to procure to thoſe that were the Companions of his Misfortunes. The one is Heroick, the other is Brutal ...

There never was any Author that has done more Honour to his Country by his Works than *Virgil*, in attributing to the *Romans* a Divine Extraction, and an Eternal Poſterity, according to the Decrees of Fate; ſo it may be ſaid of *Homer*, that he has diſgrac'd his Country, by chooſing for his Hero, a Perſon that was the Deſtruction of ſo many brave Men, whom he ſacrific'd to his Grief and Diſcontent.

Pag. 170. He gives the Characters of theſe two Poets. *Homer* is inclin'd to ſpeak much, and *Virgil* to be ſilent. I know not of any Author beſides *Virgil*, that has ſuch a ſtock of Prudence to guard and ſecure his Moderation and Sedateneſs amidſt the

the Heat and Fury of an Imagination, inflam'd by a Genius of Poesy, the most inspir'd that ever was. *Lucan*, in comparison of him, is rash and inconsiderate, knowing no bounds; and *Statius* is again as furious. *Ovid* himself could never arrive to that perfection, till toward the latter end of his Days when he writ his *Fasti*, which is the only Piece of all his Works, wherein he shows himself Moderate and Discreet, for in the rest he discovers much of Youth and Gaiety. His Introduction of Examples, and Comparisons in his Books *De Tristibus*, and his other *Elegies*, do not come up to his Character; and his *Epistles*, which I look upon as the Flowers of the *Roman* Wit, have not the least of that Maturity of Judgment, which is the Sovereign Perfection of *Virgil*. . . . . 'Twas the Humour of that happy Age, to trench what they could in their Compositions, to be sparing and frugal in their Expressions, and to speak but little. *Lucretius*, who was so pure, and so polite, had not yet arriv'd to this Perfection. And *Catullus*, who was the first amongst the *Romans*, that began to give a fine turn to the Language, to improve and heighten it with the Advantages of Elegancy and Beauty, had not as yet learnt that great Precept, which *Horace* had since so much inculcated to his *Pisones*,

Prudens Versus reprehendit inertes.

This was the Method *Virgil* has so well observ'd, and which makes up his Essential Character, whereas that of *Homer* consists in a prolix and tedious manner of Speaking and Relating things . . . He is ever upon his Rehearsals, and not only of the same Words, but of the same Things too . . . .

There

There is no Thread in his Discourse, nor does it seem to tend to any propos'd End, but exceeds all manner of Bounds.....

Pag. 181. *Rapin* enumerates the Beauties of these two Poets. Those Places in *Homer* that most affect me are these. The Jealousy rais'd between *Achilles* and *Agamemnon*, upon account of their Mistress, which makes a Division between the two Generals, and on which the whole Intrigue of the *Iliad* turns, as 'tis represented in the first Book, than which, nothing can be more happily devis'd. The Catalogue of Ships, and enumeration of the *Grecian* Fleet, in the second Book, carries in it something that is Great, besides a wonderful Variety, and a thorough Acquaintance with the State of Ancient *Greece* and its People. The interview between *Hector* and *Andromache* towards the Conclusion of the sixth Book of the *Iliad*, is one of the delicate and most finish'd Pieces in *Homer*. Every thing there is moving, soft, and tender, and natural, in what they say one to another, concerning little *Astyanax*, who was at this last Conference. The Fright the Youth is in at the sight of his Father in Armour, presents us with an excellent Scene of Nature. The Encounter between *Hector* and *Ajax*, is describ'd in very bright and lively Colours.....

There are few places comparable to the Entry of the 16*th* Book, where *Patroclus* throws himself at *Achilles*'s feet, endeavouring so to soften the obdurate Hero with his Tears, as to prevail on him to take up Arms and repulse the *Trojans*, who had forc'd the *Greeks* to their Ships, that were already set on fire. *Achilles* mov'd with the Tenderness

derneſs of theſe Tears of his dear *Patroclus*, demands the reaſon of them, upbraiding him with Weakneſs and Effeminacy. *Patroclus* points at the Deſtruction the Fire began to make in the *Grecian* Fleet, and tells him that he was more relentleſs than a Rock, and that He, that could be a cold and unconcern'd Spectator of his Own Men and Ships thus periſhing in the Flames, could not have *Peleus* for his Father, or the Goddeſs *Thetis* for his Mother; but muſt have been begotten by the Sea amidſt the raging Waves. *Achilles*, upon this Reproach, gives his Armour to *Patroclus*, and puts his Troops under his Command, to go and execute what his Reſentments would not ſuffer Him himſelf to do; and the Reſult of ſo pathetical an Interview, proves of the ſame force. Thoſe other Places, *Longinus* gives ſuch high Encomiums of, in his ſeventh Chapter of the *Sublime*, viz. the 20 and 21 Books of the *Iliad*, where the Poet deſcribes the Combats of the Gods in ſo exalted a Strain, carry in the Expreſſion ſo much Grandeur and Majeſty as is truly Sublime and Magnificent.

But a man ought to make an Extract of the whole *Iliad*, to deſcribe all its Beauties; and the ſame muſt be done of the *Odyſſey* too, which carries in it Graces altogether ſingular, and not inferior to the very Fineſt of thoſe in the other Poem. Amongſt the Adventures of *Ulyſſes*, in the ninth Book, (if you will take the Judgment of *Demetrius Phalareus*) you'll meet with a Piece of Sublime ſtrangely Horrible, which is an Original of this Poet's, introduc'd in order to draw the Character of *Polypheme* in a new ſet of Colours.

This

This entire *Epiſode*, together with the Adventures of this Hero after *Calypſo* and *Circe*, is a Piece of exquiſite Contrivance.

I ſhall ſay nothing of all the Relations *Ulisſes* makes to the good Man *Eumeus*, upon his return to *Ithaca*, and of his wonderful Management to Re-eſtabliſh himſelf. That whole Story is dreſt up in Colours ſo Decent, and at the ſame time ſo Noble, that Antiquity can hardly match any part of the Narration. The unravelling the whole *Odyſſey* by the death of *Penelope*'s Gallants, has ſomething very Great and very becoming a Hero, in the Courſe and Conduct *Ulisſes* takes to defeat them, in order to revenge himſelf of the Diſorders they had brought into his Houſe by their unjuſt and inſolent Proceedings. This is a ſhort Sketch of thoſe Places, where *Homer* has diſplay'd himſelf to the greateſt Advantage.

I muſt own, that for the Grandeur and Pomp of his Narrations, *Homer* is incomparable, and that *Virgil* cannot come near him; but it cannot at the ſame time but be acknowledg'd, that there are Beauties in *Virgil*, by which he has the advantage of *Homer*, whoſe thoughts of things are too Natural. *Virgil* carries it for the Delicacy of his Deſign, of his Ideas, of his Inventions, of his Thoughts, of the whole Catalogue of his Expreſſions. For to unravel this Point, what can there be imagin'd more Inſinuating than the *Apotheoſis* of *Anchiſes* in the *5th Æneid*, by which he ſo highly flatters *Auguſtus* and the *Romans*, and Complements them with an Extraction, the Divinity of which he has himſelf ſo ingeniouſly eſtabliſh'd. Not to mention the moſt Illuſtrious *Roman* Fa-

 milies,

milies, allegorically decipher'd in the Combats deſcrib'd in the ſame Book, the Myſtery and Application of which, *Paul Beni* explains in his Commentaries upon *Virgil*.

The Death of *Marcellus*, in the *6th Æneid*, is moſt Exquiſitively deſcrib'd, as is evident from the Impreſſion it made upon *Auguſtus*, and more particularly upon *Octavia* the Mother of that Young Prince, who fell in a Sound at the very Recital *Virgil* made of it in the Emperor's Preſence.

I ſhall ſay nothing of all thoſe Complaints of *Dido* in the *4th Æneid*, which made St. *Auguſtine* ſo often weep, as he himſelf profeſſes in his *Confeſſions*, Lib. 1. Cap. 14.

There are a thouſand other Paſſages which I ſhall not inſiſt on; as the Death of *Dido*, ſo pathetically deſcrib'd; The Abridgment of the *Roman* Hiſtory engrav'd upon the Shield, in the *8th* Book; The Explication of the Deſtinies of the *Roman* Empire by *Jupiter*, in the *1ſt*; The Conqueſts of *Auguſtus*, to whom he Dedicates his Work, in the *6th*; which furniſh out a moſt admirable Panegyrick on that Emperor. And all thoſe curious Inſinuations, by which he ſo artfully works himſelf into the very Soul of his Reader, and which inſpire into him his own Paſſions and Affections, which throughout the whole ſo lively expreſs his Genius, &c.

But the nobleſt Paſſage in all *Virgil*, and his real Maſter-piece, is the Paſſion of *Dido*. Never certainly did Eloquence employ all its advantages of Artifice and Ornament in any one Work with ſo much Life and Vigour, and with ſo great Succeſs, as in this, All the Degrees of that Paſſion, and

and all the Redoublings of that growing Affection, and of that great and known Frailty of the Sex, are there diſcover'd in ſuch a manner, as raiſes the Admiration even of the beſt Judges....

There is one thing notwithſtanding all this, that is obſerv'd by ſome in prejudice of *Virgil*, which is, that he has done great Diſhonour to that Princeſs: for Hiſtory makes her a Lady of very good Repute. But this is an Artifice the moſt ſubtle of any to be met-with in *Virgil*, who to bring-into-contempt a Nation, that was afterwards to become ſo odious to the *Romans*, conceiv'd himſelf oblig'd not to celebrate any Virtue in Her who was the Founder of it....

The Characters of *Sinon* in the 2*d Æneid*, and that of *Mezentius*, in the 8*th* and 10*th* are likewiſe moſt accompliſh'd Pieces.

Pag. 161. and 162. *Rapin* draws up the Compariſon between theſe two Poets, *Homer* and *Virgil*, in a few words: The Elegancy and Beauty (ſays he) of *Homer*'s Words, was the Charm that drew all the Men of Learning into ſo vaſt Eſteem for him: For which indeed we cannot Admire, nor Praiſe him too much. And it muſt be acknowledg'd, that upon this ſingle Advantage, in which he excells in a moſt eminent manner, he juſtly deſerves the Preference before *Virgil*, tho' *Virgil* be the moſt Prudent, the moſt Diſcreet, and the moſt Judicious of all that ever wrote.

Pag. 191. *Rapin* gives this reaſon for *Homer*'s exceeding *Virgil*, in a richer Stock of Invention, more Spritelineſs, and a finer Turn, and a more delightful Form of Verſe; in a more ſparkling and brillant Air of Expreſſion, as having Words

more reſounding, his Periods rounder, and more proper and ſuitable for Poeſie, and ſuch as better fill the Ear, the Ear being much better pleas'd with the Harmony and Numbers, and with the whole Cadency of his Verſe, becauſe the *Greek* Tongue has all thoſe Advantages of the *Latin*, which is more reſerv'd, and more upon the Reſtraint, and which too is more Grave and Serious.

Pag. 210. He concludes thus — *Homer* has more Spirit, and *Virgil* more Judgment; and ſhould I chooſe to have been *Homer*, rather than *Virgil*, I ſhould at the ſame time, much rather wiſh to have writ the *Æneid*, than the *Iliad*. and *Odyſſey*. In this I have the Approbation of *Propertius* as appears from what he has ſaid in favour of *Virgil*

Cedite Romani Scriptores, cedite Graii,
Neſcio quid majus naſcitur Æneide.

Thucydides and *Livy*.

Pag. 243. The Subject of *Thucydides*'s Hiſtory was the *Peloponneſian* War, which continued 27 years. It commenc'd upon the occaſion of the War betwixt *Corinth* and *Corcyra*. *Peloponneſus* is a kind of Peninſula in the *Archipelago*, formerly going by the name of *Argos*, and now of the *Morea*. The *Corinthians*, the more potent People of the two, being attack'd by the *Cocyreans*, who were the ancient *Phæacians*, the *Athenians* engag'd in their Intereſt, and the *Lacedemonians* took the *Corinthians* into their Protection. The two Republicks, *Athens* and *Lacedemon*, were then in the moſt flouriſhing Condition, and as their Power was arriv'd to the higheſt Pitch, and their reſpective Grandeur made a mu-

mutual Jealouſy of each other, that War was kind of Diſpute betwixt them for the Empire *Greece.*

The *Athenians* began to be ſuſpected by the *cedemonians*, under the Government of *Pericles*, ho was the Favourite of the People for 40 years, that admirable Talent he had in Oratory. He ade the City of *Athens* formidable to the reſt the Commonwealths of *Greece*, by the ſeveral mbaſſies he caus'd it to diſpute either upon its al or pretended Intereſts; which caus'd the *La-demonians* firſt to take the Alarm; and theſe two tates exaſperated by a long Emulation, began diſpute the Sovereign Power by a formal War ney declar'd, for which the War of *Cocyra* and *rinth* was only a Pretence. All *Greece* was con-ern'd, and moſt of the Neighbouring People en-ag'd in the Quarrel, which became the moſt fa-nous in the World; and they ſided according as heir different Intereſt or different Pretenſions arryed them, to this or that Party.

But *Livy*'s Hiſtory, is the entire Hiſtory of Ma-y Ages, of a People almoſt always Victorious, nd that made it ſelf Maſter of the World. 'Tis vaſt and unfathom'd Ocean; 'tis one of the reateſt Attempts of a Human Mind; 'Tis the Sto-y of the Fate and Fortunes of a *City*, that rais'd tſelf to Univerſal *Empire*, and became the *Me-ropolis* of the whole World, from a Troop of va-abond *Shepherds*, accidentally pack'd together pon the Banks of *Tiber*. In this Hiſtory there are *Variety* of Events, Changes of Fortune, Contra-iety of Adventures, all ſorts of Objects that are fit to attract the Mind of the Reader, by their Di-verſity.

Pag. 252. The Abridgment of *Thucydides*'s Hiſtory is as follows — He begins his Hiſtory with an univerſal notion he gives us of *Greece* in general, and with *Pelops* Deſcent into *Peloponneſus* (from whom it deriv'd its Name) after the War of *Minos*; thence he enters on his Matter, and ſo paſſes to the War of *Troy*, as alſo the Relation of the Tranſactions of *Greece* ſince that time, the different Adventures of the Country, the ſeveral Expeditions by Sea, the Trading of the City *Corinth* that grew ſo rich by Commerce. He has ſhown himſelf profoundly skill'd in the different Intereſts of *Greece*: And the general Notion the *Hiſtorian* gives of the Forces of the Country, both by Sea and Land; the Deſcription he adjoins of the Ancient *Greeks*, and of thoſe of his Own Age; the Abridgment he makes of the *Perſian* War, is an happy beginning for his Hiſtory, in as much as there is ſomething Great in thoſe Particulars.

But the Subject of the 2*d* Book becomes ſtill more material, by the *Liſt* of the *Allies* who engag'd in that War, on both ſides: For he reckons up almoſt all the *Common-wealths* of *Greece*, which took contrary Parts, as they were diſpos'd by their Intereſts and Relations to the two *Republicks*, *Athens* and *Lacedemon*. He continues his 2*d* Book with the Deſcription of the Condition the Town of *Athens* was in when the Enemy made a Deſcent into the Country, by *Oenoe* the firſt Frontier Garriſon on the Coaſt of *Bœotia*, as alſo of the Havock *Archidamus* made about *Eleuſine*; whence paſſing through *Acarne*, he came and poſted himſelf within two Leagues of *Athens* .... He relates next the ſeveral Enterprizes of each People upon one another,

nother, without eſcaping any memorable Acti-
n, the reſt of the Summer. Alſo the Funeral
olemnities the following Winter, paid to the
onour of thoſe who dyed for their Country in
is firſt Campaign. Then he deſcribes the *Plague*
f Athens. The Murmuring of the *Athenians* againſt
ericles. *Pericles*'s Death. Encomium on him. His
oſs was none of the leaſt Diſgraces that fell on
thens in the 2*d* Campaign. *Sicily* hereupon be-
an to be in Commotion, and to arm for *Lacede-*
on. The Siege of *Platea* was form'd in *Bœotia*,
he Aſſault was vigorous, and the Defence as reſo-
te. That *Siege* deſcrib'd at length in the 2*d*
ook, falls into a Blockade: Thence follows an
ttempt of the *Athenians* upon *Chalcis*, to give a
iverſion to the *Lacedemonians*, which occaſion'd
hem to enter *Acarne*, to make themſelves Ma-
ers of the Iſles *Zacynthus*, *Cephalenia*, and *Nau-*
actus, in order to prevent the *Athenians* ſailing
bout *Peloponneſus*.... This Book and the 3*d* Cam-
aign, concludes with the *Thracian* War in *Mace-*
lonia. Never Hiſtory compriz'd ſo much Matter
n ſo little room.

He begins the 3*d* Book with the Revolt of *Leſ-*
os from the *Athenians*, and the Attempt of the
thenians upon *Mitylene*, which ſent Embaſſadors
o *Lacedemon* to demand Supplies. *Mitylene* is re-
eiv'd into the Alliance of *Peloponneſus*. *Platea* was
t laſt Surrendred up to the *Athenians*.... That
hich follows of the Affairs of *Sicily*, the Warlike
Exploits of the *Athenians* in that Country, their
Defeat in *Etolia*; the *Lacedemonians* Attempt up-
on *Naupactus*; the Purification of the *Iſle* of *De-*
los, and the Deſcription of that myſterious Cere-
mony

mony perform'd by the *Athenians*, is expreſs'd in a Noble, Great, and Stately manner.

The Hiſtorian quits the War of *Peloponneſus* in the *4th* and *5th* Books, to enter upon the Affairs of *Sicily*, which occaſion'd ſeveral Enterprizes upon *Megara*, *Bœotia*, *Thrace*; The Battle of *Delia*, the taking of *Amphipolis*, *Thoronus*, and ſeveral Expeditions which are related in one and the ſame ſtrain. The Buſineſs of *Sicily* gave birth to a Truce betwixt the *Athenians* and *Lacedemonians*, whereupon was formed a Treaty of Peace betwixt them, which laſted ſeven years.

The *6th* Book is a large Digreſſion upon the Wars of *Sicily*, which begins with a long Deſcription of the Country, and the Founding of *Syracuſe* by *Archias* the *Corinthian*.... *Alcibiades*'s Diſcourſe to perſwade the *Athenians* to a War with *Sicily*, and that of *Nicias* on the other hand to Diſſwade them, are two of the chiefeſt Maſter-pieces of Eloquence in their kind. The Deſcription of the *Athenian* Fleet, and all the Equipage of War, in their Preparations againſt *Syracuſe*, is very handſome. *Alcibiades*'s Oration to the *Lacedemonians* in his Baniſhment, adviſing them to ſend a Reinforcement into *Sicily*, that was attack'd by the *Athenians*, is a Piece of lofty, lively, ſtrong, and generous Eloquence.

The *7th* and laſt Book is generally very Confus'd, and has nothing finiſh'd; which has given reaſon to ſome *Criticks* to think *Thucydides* was not the Author.

Now for an Abridgment of *Livy*'s Hiſtory. The Entrance of his Hiſtory, is ſuitable to the Greatneſs of his Subject; but Modeſt and Humble.

With

With what admirable Diſcretion does he introduce that ancient Tradition, which makes *Æneas*, the firſt Parent of *Rome*, of a Divine Deſcent? He treats it as a Fable, that he would neither Maintain nor Overthrow, intimating there is ſo much deference to be paid to Antiquity, as to give her leave to mingle ſomething Divine with Human Affairs, to recommend the Originals of Cities and Empires, as more Auguſt and Venerable. He thence deſcends to give us an Idea of his Work; He begins it with an Elegy upon the Virtue and Probity of the People whoſe Hiſtory he is writing; yet, to ſhow his impartiality, he treats of the Remiſſneſs as well as Severity of the *Roman* Manners.... The Beginnings of the *Roman* Empire having been but ſmall, he relieves the Deſtiny of that Empire, from the Nobleneſs of its Extraction, deducing it from the God *Mars*, whom he makes the Father of *Romulus*. The Haughty and fiery Temper of *Romulus* is finely drawn.

Scævola's Attempt is painted in the 2*d* Book with all the Colours ſo Great, Heroick, and Extraordinary a Deſign is capable of. The *Love* of his *Country*, to which that Deſign ow'd its Conception; the Contempt of Life, upon which it was form'd; the Propoſition that *Gallant Gentleman* offer'd the *Senate* in ambiguous Terms, that ſo he might merit their Approbation, without incurring Diſgrace; that Undauntedneſs of Action, and Reſolution of Soul, and Courage in revenging on himſelf the Miſcarriage of his Blow; all is of that Spirit and Elevation as is hardly to be parallel'd. *Porſenna* King of *Cluſium*, who was beſieging *Rome*,

amaz'd at ſo prodigious an Inſtance of Valour, demanded Peace of the *Romans*; and that Peace was the Product of ſo deſperate an Undertaking. But finally, that *Probity* he attributes to a People grown fierce and untractable by the conſtant Practice of Arms; that *Juſtice* and *Clemency* they exercis'd in the very Pride and Height of their Victories; that *Love* of *Glory* he aſcribes to them; that noble *Pride* from whence he draws their principal Character; that *Greatneſs* of Soul, and Loftineſs of Thoughts, the Dignity of the *Roman* Name inſpir'd them with; the Ingenuity of the *Senate* in its ſuffrage inſtanc'd in their taking Generals from the Plough: that Spirit of Wariness, Frugality, Innocence and Equity, ſo much practis'd and had in honour, in the raw and unpoliſh'd Beginnings of the *Common-wealth*: The Publick-Spiritneſs of *Brutus* who ſacrific'd his Children to the ſafety of his Country: The *Poverty* of *Curius*, who after he had enrich'd the *Republick* with the Spoils of the Enemy, had not wherewith to bury him: Moreover thoſe grand Maxims, engrav'd in all Hearts, truly *Roman*, never to brook Diſgrace: The reſolve of the *Senate* after the Defeat by *Hannibal* at *Cannæ*, never to hearken to a Propoſal of Peace: Thoſe Idea's of Equity, intimately impreſs'd on their Minds; that great ſenſe of Honour, Fidelity, Love of their Country and Liberty: their incomparable Knowledge in the Art of War; the Severity of preſerving the Laws of War in their utmoſt Extent: that invincible Patience in Dangers and Hardſhips; and all thoſe other Virtues, wherewith the *Author* has ſtor'd his *Hiſtory*, in innumerable Examples, are

the

he moſt uſual Strokes he gives for the compleating of their Character. This was the Spirit that eign'd in the *Common-wealth* in thoſe troubleſome imes, when the Power of the firſt *Conſuls* was allanc'd by the inſtitution of *Tribunes*, to bear p the People againſt the Encroachments of the *Nobleſ*.

After the ſecond *Carthaginian* War, and the Defeat of *Hannibal*, the taking of *Numantia*, the Conueſts of *Sicily*, and all *Greece*, we may obſerve nother ſort of Manners, and a quite different pirit introduc'd in the *Republick*; thro' that abunant Proſperity their Arms brought in. Politeneſs and Learning began to be eſtabliſh'd in *Rome* ..... The ſecond Part alſo that remains of his Hiſtory, or rather the two laſt Decades, are incomparably better than the firſt. Finally, *Scipio* and *Lælius* were the perfecteſt Models of that Politeneſs in *Rome*, cauſing the Love of *Eloquence* and *Poetry* and all *Arts* and *Sciences* to flouriſh ..... There runs thro' the whole Character of *Scipio*, who was at the Head of Affairs, a Spirit of Religion ..... *Cato* gives his Voice in the *Senate* againſt the Luxury and Dreſs of Women, in the 34*th* Book, with the ſame rigour he would have done in *Plato*'s *Imaginary Republick*.

Nothing is more bright and dazling in this *Hiſtory*, than the Idea *Livy* gives us in the fourth Decade, and in the beginning of the fifth of the Dignity and Power of the *Senate*, which was grown the Abſolute Maſter of the *Republick*; All things ſtood to its Reſolves, and ſubmitted to its Orders ..... And after the Defeat of *Perſeus*, the *Senate* grew ſo abſolute, that all ſtoop'd to its Au-

thority, Conſuls, Generals, Armies were obedient to it ..... This it was that made the People, in their Victories, take upon them the glorious Title of *Deliverer of other Nations*. To conclude, nothing is ſo Great and Majeſtick as the Image the *Hiſtorian* gives us of the *Republick* in thoſe happy Times. There you may ſee King *Perſeus* chain'd to the Chariot of *Paulus Æmilius*, to enhance the Glory of the Triumph: next is to be ſeen *Gentius* King of *Illyricum*, with his Wife and Children vanquiſh'd by the Pretor *Anicius*, and led Captive along the Streets of *Rome*. There are the Ambaſſadors of *Attalus* King of *Pergamus*, and of his Brother *Eumenes*, in Poſture and Quality of *Supplicants* before the *Senate* of the *People*. Thus poſſibly never *Hiſtorian* had ſo great a Subject, nor ſupported the Grandeur of it better by the Dignity of Expreſſion and Loftineſs of Idea's. See then the End of what we have remaining of *Livy*'s Hiſtory. For after follow the Succeſsful and Victorious times of *Sertorius*, who ſubdued *Spain*; of *Pompey*, who ſubjected to the *Republick Mithridates*, *Tigranes*, *Armenia*, *Cicily*, and the other Provinces of *Aſia*; and of *Cæſar* who triumph'd over the *Belgians*, the *Gauls*, and moſt part of the *Northern* People, as *Pompey* had over thoſe of *Aſia*. So much for the Abridgment of *Livy*'s *Roman Hiſtory*, which is preferable to that of *Thucydides*, becauſe it repreſents a Mighty Deſign carried on by regular methods to the top of its Perfection.

M. *Rapin* (Vol. 1. p. 288.) reckons up ſome of the Beauties of theſe two Authors, and firſt *Thucydides*. The Harangue of *Pericles*, who perſwaded only by obtaining a Magiſterial Authority over

ver his Auditors, ſpeaking ever in an Imperial rain, and, as one may ſay, with *Thunder* in his and; which occaſion'd him to be ſtyl'd *Olympian ve*: That admirable Diſcourſe that great man kes in the firſt Book of his Hiſtory, in Coun-lling the *Athenians* to a War, is of a Noble Spi-, and abounds with lofty Thoughts.

But what Wiſdom, what Dignity is there in at of *Archidamus* King of *Sparta*, diſſwading the *cedemonians* from War, in the ſame Book?

What is there comparable to thoſe Beauties we d in the *Funeral Panegyrick* in the 2*d* Book, up-thoſe who loſt their Lives the firſt Campaign of at War; eſpecially where he ſpeaks of the Man-rs that prevail'd in *Athens*, and of the Govern-ent?

That terrible *Peſtilence*, deſcrib'd in the 3*d* Book, ſo particularly Circumſtanc'd, is ſo elaborate d exact, that *Demetrius* the *Phalerian*, has com-ended it as one of the chiefeſt works of Art.

The Diſcourſe of the Inhabitants of *Platea*, who the 7*th* Book juſtify their Conduct to the *La-demonians*, after they had ſurrendred to the Ene-y, is a Piece of Excellency, that *Dionyſius*, the clar'd Cenſurer of *Thucydides*, could not chuſe t admire.

The *Sea-fight* in the Port of *Syracuſe*, deſcrib'd the 7*th* Book, ſo highly valu'd by *Plutarch*, is preſs'd ſo much to the Life, and the Motions the two Fleets of *Athens* and *Sicily* are ſo clear-diſtinguiſh'd by their different Circumſtances, at *Plutarch* himſelf calls that Deſcription, A live-Image of the Paſſions of the Soul.

There is in the 6*th* Book, an Oration of *Alci-biades*,

biades, to perſwade the *Athenians*, to reſolve upon a War with *Sicily*; which is remarkable for thoſe Draughts of Eloquence and Politicks it is ſtor'd with.

Again, what is there more Wiſe or rational, than the *Dialogue* of *Melians* with the *Athenian* Deputies, in the *4th* Book?

Finally, thoſe Grand Principles of Honour, Equity, Honeſty and Glory, to which the Hiſtorian knows how to give their due Inforcement, are the moſt uſual Characters he imprints upon his Diſcourſe. 'Tis herein he makes uſe of the pureſt Reaſon. 'Tis in theſe *Harangues* that all things ſhine and glitter with the Luſtre of a Noble, ſtrong and vehement Eloquence, which he had form'd from a lively ſenſe he had of things.... I maintain that for Reaſoning, in the great Affairs of Treaties, and the Negotiation of Peace and War, and in all weighty and important Intereſts, controverted by States, *Thucydides* is the greateſt Maſter that can be conſulted. And, all things well conſider'd, there is not to be found, in other Works, that Force of Eloquence that appears in his.

The Beauties of *Livy*'s Hiſtory, are as follow. Perhaps never man came furniſh'd with better Parts, or thoſe more improv'd, to the writing of Hiſtory than *He*: For he was form'd in a *City*, at that time the *Empreſs* of the world; in which all the moſt important Affairs of the Univerſe were decided: and in the Politeſt Reign that ever was, having had ſcarce any other *School* than the Court of *Auguſtus*. There it was he learn'd the Language of the Greateſt Part of Mankind, and that lively,

fine,

fine, subtle, and Natural Air, then in fashion; that exquisite Taste, that Purity and Nobleness of Expression, which was the Character of that Age....

In the first Book, wherein Events are little, and proportion'd to the strength of a State in its Infancy, nothing is better related than the Battle of the *Horatii* and *Curiatii*; the Adventure is great and extraordinary. Two little States, which make War, and dispute of Sovereignty, give up their Interests and Destinies into the Hands of two Families, to decide them. What Colours, what Expression does not the Historian employ in that Combat, where he paints, with all his art, the Fears, the Hopes, and the rest of the Passions of the Armies, who were concern'd in that Affair, where the Dispute in hand was, Who should be Masters or Subjects of each other.

The Adventure of *Lucretia* is finely introduc'd in the same Book, for as much as it renders the Revolution of the Government, which it occasion'd, more remarkable. The Banishment of *Tarquin* and his Family; the Revolt of the People against the King, whose Name was abhorr'd; (which is one of the greatest Adventures in the History;) and all that grand Enterprize is made much more considerable and surprizing, by so illustrious and virtuous a Motive.

This dethron'd *Tarquin*, who so pathetically implores the Assistance of his Neighbours to re-establish him; that Image of the growing Liberty of the Novel State, after the slavery it has escap'd from; .... those Proceedings *Brutus* put them upon, to make them still more sensible they had the Power in their Own Hands, as desirous

of

of *Ruling* as He was himſelf; their Love of Liberty which ſtill increas'd by the Diſturbances of thoſe tempeſtuous Aſſemblies held under the *Tribunes*: thoſe Popular Commotions caus'd by the Exceſs of Power they had left them, which it was neceſſary to repreſs by the Creation of *Decemviri*, accuſtoming them inſenſibly to uſe no other Authority but that of Laws: thoſe petty Wars they wag'd againſt their Neighbours; their Succeſſes proportion'd to their Valour and their Strength; and thoſe Eſſays wherewith Fortune delighted to exerciſe that growing *Republick*, to exalt it to the *Height* of *Glory*, which it arriv'd to: All theſe, I ſay, painted in thoſe Colours, the *Hiſtorian* knew how to order ſo admirably well, are the greateſt Beauties of the firſt *Decade*.

There are divers Occurrences in the 3*d* Book ſet in a fine Light: as the Tranſport of young *Appius*, who ſo furiouſly carry'd off *Virginius*'s Daughter, and that had like to have deſtroy'd *Rome*: ſuch Indignation the People conceiv'd at ſo Brutal an Action: the Havock of that horrible Attempt is deſcrib'd in a very Paſſionate Air. The Adventure of the old Senator *Quintius Cincinnatus* taken from the Plough, to be made a *Dictator*, and the Diligence of his Wife, to make him Neat and Cleanly, and to look ſomething like a Gentleman; and all the Circumſtances of that Adventure, are very naturally painted. The Hiſtorian who makes *Camillus* take up Arms againſt the *Common-wealth*, and to do himſelf Juſtice on a People jealous of his Power, but inſenſible of the Merit of Brave and Couragious Men, makes him ſpeak with all the Diſdain a Noble *Roman* was capable of, when

fir'd

fir'd with Glory: *'Tis* Rome (*says he*) *that calls me back, not to reinstate me in my Place, but that I may re-establish Her in hers*: Which he did by the Conquest of the *Veientes*, and the taking *Veii* after ten years War. The *Encomium* the Historian bestows upon that Great Man, in the *7th*, is full of exquisite sense; and there is somewhat very singular and rare in the Praises he gives him. The Magnanimity of young *Curtius*, who all in Armour threw himself headlong into a vast Chasm of the Earth, which happen'd in the City, to close it up, and appease the Gods by such a Sacrifice, is an extraordinary Ornament in the same Book.

The *2d Decade*, which contain'd the Wars against *Pyrrhus*, and the first *Punick* War, is entirely lost, though supply'd by *Frienshemius*.

The *3d Decade*, with the *4th* and half of the *5th* are entire: which contain mightier Movements, and more important Conjunctures: for now comes the *2d Punick* War, and that famous Expedition of *Hannibal*, marching from his Country at the Head of 100,000 Men, to make an Assault upon the *Romans*, even at *Rome* it-self. There is nothing in other Histories comparable to the Portraicture this Author makes of the March of this General; 'Tis all of a Force and Expression above the Common Level; 'Tis the noblest Scene of the whole History.... Every step he makes him take, in despight of Danger, as he passes the *Alps*, is terrible: all the Circumstances are dismal and Ghastly, and the Picture of Danger is imprinted almost in every Word, and every Syllable. Thence he Soars in the Expansion that his Subject gives him, which is so Spacious, so Copious, as to give

him Scope for the following Books, and all the 3*d* Decade: For *Hannibal* is the leading ſubject of it all. The moſt notorious Adventures of that War, are the Battle fought upon the Banks of the *Traſymenian* Lake in *Tuſcany*, wherein there were above 50,000 *Romans* kill'd upon the Spot, and the reſt of the Army taken or routed: The Battle of *Cannæ* far more bloody than the former, in which were 45000 ſlain. Nothing in Nature is deſcrib'd in ſo moving a ſtrain; the Terror and Confuſion *Hannibal* caſts in the face of *Rome*, by thoſe Bloody Victories, are expreſs'd in ſuch a way, as never any other Hiſtory could reach. The Conſequences of thoſe two Battles are ſtill more terrible, a general *Conſternation* ran thro' the Heart of *Italy*; the *Romans* were deſerted by all their *Allies*. Their Minds were ſhaken, but not dejected; and 'twas the Reſolution of the Nobility and Chief men, which inſpirited the People, and re-eſtabliſh'd Affairs.

The Wars of *Sicily* againſt *Hieron* and his Sons, that of *Numidia* againſt *Syphax*, were the Conſequents of the 2*d Punick* War. But in the 26*th* Book, the Hiſtorian deſcribes the new Impreſſions of Fear *Hannibal* caus'd in *Rome*, when he pitch'd his Camp before the City ... But He whom the Virtue of his *Enemies* could not vanquiſh, was ſubdu'd by his Own *Vices*, and the Pleaſures of *Capua*, where he was for ſometime poſted.

But after all, nothing is comparable to the Picture the *Author* gives us of young *Scipio*, in the end of the 26*th* Book; where he repreſents him Commiſſion'd *General* of the *Roman* Army into *Spain*, to give a Diverſion to the Progreſs of *Hannibal*

ibal in *Italy*. That Victorious Youth, at 24 years of Age, was of a ripe and Conſummate Prudence: and though he perform'd Exploits of Arms that aſtoniſh'd his Enemies; though in One Day he took New *Carthage*, in which the *Carthaginians* had a numerous Garriſon, yet he obtain'd greater Victories by his Virtue than his Valour.... 'Tis only by his Good Nature and Clemency that *Scipio* triumphs over the *Carthaginians*, whereas *Hannibal* triumphs over the *Romans* by Savageneſs and Violence.

The laſt Books of this *Decade* contain the mighty Progreſs of *Scipio*'s Arms in *Africa*: *Hannibal* is recall'd to the Succour of *Carthage*, where he was defeated, *Carthage* taken, and *Scipio* triumphantly return'd from *Africa* to *Rome*.... After the Defeat of *Carthage*, the Glory of the *Roman* Name ſoar'd to a greater Height. The Victorious People, began to be look'd upon as the *Deliverer* of Other Nations. Thus Glorioufly it is repreſented by *Livy* in the 4*th Decade*. The *Athenians* oppreſs'd by *Philip* (the Laſt of the Name) King of *Macedon*, implor'd the Aſſiſtance of the *Senate*. *Publius Sulpitius* was ſent thither, who having ſubdu'd all *Greece*, proclaim'd Peace to all the People by his Lieutenant *Quintius*, and reſtor'd them their Liberty.

The Hiſtorian afterward opens the Myſtery (in the 34*th* Book) how *Hannibal* became ſuſpected by his Country-men, upon Advice that he entertain'd a conſtant Correſpondence with King *Antiochus*, to oblige him to declare War againſt the *Romans*: .... and how he was Conſtrain'd to fly to *Epheſus*....

But the Adventure of *Scipio*, accus'd before the People by *Q. Petilius* for having converted part of the Spoils of *Antiochus* to his Own Coffer, is more ſurprizing and remarkable through the Giddineſs of Fortune, and the Injuſtice of the *Roman* People. However he bravely extricated himſelf out of that Difficulty, though he afterwards Retir'd.

The Portraicture of *Cato*, delineated in the 39*th* Book, on occaſion of the Dignity of *Cenſor*, which he canvaſs'd with the *Scipio*'s, *Valerius Flaccus*, *Furius*, and other Perſons of Note in the Senate, is a Maſter-piece.

The Death of *Hannibal*, who had retir'd to *Pruſias* King of *Bithynia*, after the Defeat of *Antiochus* (having poiſon'd himſelf to avoid falling into the hands of *Flaminius*) is very moving at the end of the 39*th* Book: One is concern'd to ſee ſo Great a Man dy in ſuch a manner, and that Particular prepar'd ſo finely, with ſuch remarkable Events, is of a ſingular Excellence.

But it muſt be acknowledg'd that nothing is more pompous or Magnificent than the Entry of the 43*d* Book, where *Livy* ſets forth the Generality of the People of *Greece* and *Aſia*, after the ſubduing *Macedonia*, ſending their Ambaſſadors to *Rome*, to implore the Protection of the *Senate*, and to ſubmit themſelves to the *Republick* . . . .

The Oration the Ambaſſadors of *Rhodes* make before the *Senate*, in the 45*th* Book, is fine, lofty, and Eloquent . . . .

Paulus Æmilius's Voyage through *Greece*, after he had Conquer'd it, His Viſiting the Provinces to obſerve what was remarkable for Antiquity, or for the Rarity and Excellence of the Work, is handſomly

handſomly deſcrib'd in the 45*th* Book. Every *Town* has its peculiar Character, its Order and Diſtinction; and the Hiſtorian, by giving us a fine notion of the *Country*, heightens the Victories and Advantages of his *Own*.

All this receives an additional Greatneſs in the *Remainder* of that Hiſtory, after the Defeat of *Perſeus*, which was the concluding Blow of that long and hazardous War of *Macedonia*; and the *Roman* Name was exalted to its higheſt Pitch of Glory. In effect, the *Senate* had ſcarce any other Employment, than the Anſwering the Requeſts (not of Ambaſſadors, but) of Kings themſelves, and ordering their Deſtinies.

Now for a Deciſion of the Compariſon of theſe two Great Authors, *Thucydides* and *Livy*: They are both juſt in their Compariſons, eaſy in their Figures, and happy in their Metaphors. *Livy* is richer in his Expreſſion, is more Copious and fuller of variety, and has more of theſe Paſſionate Strokes that affect the Mind. But *Thucydides* has Expreſſions more ſtrong, Colours more terrible, and Strokes more lively, and ſeems to make more forcible Impreſſions on the Thoughts..... The *Greek* is great in his Words, and little in his Events, which are generally inconſiderable. The *Roman* is great in Both.... *Livy* had too great an advantage over *Thucydides*, from the Nature of his Subject; which was not only more Fortunate, but more Magnificent: For 'tis Empire of the World, 'tis all the Univerſe he graſps into his Hiſtory, whilſt *Thucydides* is Confin'd to a little Piece of a Continent, an inconſiderable ſpot of Ground: But this may be ſaid in his Commendation, that he has

has expreſs'd more Artifice in Supporting the Meanneſs of his Subject; and in raiſing ſo Diſadvantageous a Subject to ſo high a Value as it bears.

To Conclude: Theſe two Great *Authors* are Equals and Rivals in the Love of *Truth*. But it ought to be known, whether *Truth* is not charming and attractive enough, through its own *native Brightneſs*, and *naked Simplicity*, without the aſſiſtance of *Paint* and *Artifice*; and whether ſhe is not ſpoil'd of her Natural Ornaments, and ſuch as really become her by that cuſtomary Waſh and Dreſs they beſtow on her. For if ſo, then *Thucydides*, who has the moſt Plainneſs and Simplicity, is to be preferr'd before *Livy*: And, on the contrary, if *Truth* ought to become agreeable and Lovely, by the Charms and Beauty of Diſcourſe, *Livy* muſt be awarded the Precedence.

Demoſthenes and *Cicero*.

Mr. *Rapin* gives us a Compariſon of theſe two Great Orators, whom (Vol. I. p. 90.) he acknowledges to be both in their kinds Sovereignly Perfect. Their Expreſſions are proper, pure, and neat, without the leaſt Affectation. Though *Demoſthenes*, by reaſon of the Copiouſneſs of the *Greek* Tongue, allows himſelf a great deal of Harſhneſs in his Words, which *Cicero* avoids, who keeps cloſer to the Purity of his Language. Both of them are equally ſtrong and powerful in the Sublime, and in that elevated way of Diſcourſe, which *Longinus* treats of, and which he calls the *Image of a Great Soul.*

As

As the Genius of *Cicero* was more Univerſal than hat of *Demoſthenes*, and his Learning of greater Extent, and his Character more general; ſo had e the advantage over him, of leaving no kind of loquence unpractic'd, no Parts of Oratory, where- n he had not exercis'd himſelf. *Demoſthenes* had onfin'd himſelf to the Buſineſs of the State, and f the Bar, that is, to the Judiciary and Deliberative Parts of Eloquence, and ſcarce ever writ any hing in the Demonſtrative.... In the Argumentations of *Cicero*, his Logick ſeems more exact and ſs intricate than that of *Demoſthenes*. It is alſo robable that the Art of Syllogiſm, which *Cicero* had udied with ſo much application from *Ariſtotle*'s ogick, was not ſo much in practice in *Demoſthenes*'s Time, whoſe Argumentations being only lain Enthymems, were more Natural and more greeable to the Vehemency of his Paſſion....

Demoſthenes, by the Impetuouſneſs of his Temer, and the Force of his Arguments, and the Vemence of his Pronunciation, was more preſſing han *Cicero*: as *Cicero*, by his ſoft and gentle way, y his ſmooth Inſinuating and Paſſionate Movents, and by all his Natural Graces, is more afcting than *Demoſthenes*. The *Greek* ſtruck upon he Mind by the Force of his Expreſſion, and the rdour and Violence of his Declaiming: The *Roan* made his paſſage to the Heart, by certain leaſing and imperceptible Charms, which were atural to him, and which he had adorn'd with l the Art Eloquence is capable of....

But in thus diſtinguiſhing between the different ualities of the Eloquence of theſe two *Orators*, e muſt come to ſome Agreement, and admit of a Limi-

a Limitation too. For *Cicero*, though he was gene-
rally moving and affecting, could, when it was re-
quiſite, add to his Natural Sweetneſs ſo much Paſ-
ſion and Indignation as his Subject requir'd, or
the moſt tranſported Spirit was capable of; as ap-
pears in the Orations he made againſt *Verres*, *Piſo*,
Clodius, *Vatinius*, *Catiline*, and *Antony*. *Demoſthenes*
likewiſe is not ſo abſolutely given to be Violent
and Paſſionate, but that he can ſometimes be a
Soft and Gentle, as Moving and as Affecting, a
we may ſee in ſome Paſſages of his *Olynthiacs*, i
the Oration about the Liberty of the *Rhodians*
in the Defence of *Diophites*, and that of *Cteſiphon*
and in the Oration againſt *Midias*, though th
Principal Character of this laſt is Vehemence. Bu
ſeeing the Genius of *Demoſthenes*, his Nature, h
Art, his Auſterity of Morals, and his Action, i
clin'd him to be Preſſing and Violent; and all th
Natural Qualities of *Cicero*, were ſuch as mad
him Pleaſe and Affect; I am of opinion, that w
may diſtinguiſh them by theſe two different way
of Writing, in which conſiſt their Sovereign Per
fection, and their Eſſential Character. And i
was, without doubt, for this reaſon, as much a
out of Inclination and Compliance with the Na
tural Bent and Tendency of his Affections, tha
Demoſthenes dealt more in Accuſations than *Cicero*.

Pag. 105. It muſt be confeſs'd after all, that *De-
moſthenes*'s Reaſonings are ſtronger than *Cicero*'s
and that upon the account of a Great Soul and a
Exalted Spirit, he was capable of none but Grea
and Noble Subjects, ſuch as that of fitting out a
Fleet againſt the King of *Perſia*; of reducing th
State into order, and putting it into a Metho

of deliberating upon Articles of Peace; of the Liberty of the *Rhodians*; of the Supplies that ought to be ſent to the Neighbouring People againſt *Philip*; and of all the moſt important Affairs of *Greece*. So that he could not enter upon any thing of leſs Moment and Concern for the Subject of his Orations, his Elevated Soul diſdaining to ſtoop lower; which *Cicero*, out of the Univerſal extent of his Abilities, and a boundleſs Fancy, which he could proportion to things of Little Conſequence, as well as to thoſe of Greater Moment, would not ſtick at. His Diſcourſe is able to ſupport it ſelf by its own proper Weight in every Part; whereas that of *Demoſthenes* requir'd ſometimes to be made out and maintain'd by his Action, which was the very Life and Soul of it. The *Roman* Orator was timerous when he Spake in Publick; the *Grecian*, bold and confident, though he was once out of Countenance in Speaking to *Philip*. *Demoſthenes* was ſo poſitive and affirming, and ſo full of his Aſſeverations, that he would be always thought to be in the Right; but *Cicero* was content to make it appear that he was ſo. *Demoſthenes* was but ſeldom known to aim at Wit; but it was ſo Natural to *Cicero* to be facetious, that he was pleaſant and diverting even in his Misfortunes, only during his Exile his pleaſant Humour was all in diſorder. The *Roman* was of a very Perſonable Preſence, he had a Comely Face, and a good clear loud Voice. The *Grecian* was not diſagreeable in Perſon, but the Heat and Violence of his Action made up for the want of all other Exterior Qualities. The truth is, He ſpake with more Life and Vigour, and *Cicero* with more Sweetneſs and Grace. In fine,

though *Demoſthenes*'s Air in general, was more Majeſtick than that of *Cicero*, and *Cicero*'s more Pleaſing than that of *Demoſthenes*; yet if we conſider the Circumſtances of Time, Perſons, and Affairs, we cannot but conclude that Both theſe Orators were moſt perfectly Accompliſh'd, each in his kind; and that it was utterly impoſſible they ſhould have been ſuch Maſters of their Art, but upon the account of the different Ways they took, as moſt ſuitable with the Temper and Diſpoſition of their *Auditory*.

Other Claſſick Authors.

M. *Rapin*, Vol. I. p. 220. Says, *Herodotus*'s Hiſtory includes all that was nobly tranſacted in *Europe* and *Aſia*, by the *Greeks* and *Barbarians* for the ſpace of 200 years; but the Performance is no way anſwerable to the Grandeur of the Subject. The great ambition that *Author* had to Pleaſe, made him ſo careleſs of Truth, that *Plutarch* concludes his Falſehoods alone would make a Volume; and his Integrity has been extremely run down by all that have examin'd it. He was of a Temper too agreeable to have a Character that was ſolid, laborious, and fit for the diſcovery of Truth. He is of a ſuperficial Genius, that lays not ſtreſs enough on things, to carry our Mind to the bottom of them.

Zenophon is admirable for the ſweetneſs of his Style; but is too ſmooth, and too much upon the Level; he hardly makes a ſtep out of that Middle Way, which yet carries in it ſomething Noble, and Natural.

Polybius

Polybius is a kind of Philoſopher of a penetrating Spirit, who lays out himſelf in Reaſonings, and generally diveſts himſelf of the Character of *Hiſtorian*, to put on the *Politician*: the reſt of the *Greeks* have nothing in them comparable to *Thucydides*.

As for the *Latin* Hiſtorians: *Saluſt* has ſcarce any thing that is finiſh'd: what we have remaining of his Hiſtory, is inſufficient to give us a juſt Notion of his Merit. There remains indeed enough to give us a good Opinion of him; but too little to found a Compariſon on with *Livy*.

Cæſar (that in the moſt familiar way of expreſſing himſelf, has retain'd that Dignity which became him, and Writing in the loweſt kind of *Middle Stile*, wants nothing of the fineſt of the moſt *Exact*) is no mean *Hiſtorian*.

Paterculus's Piece, howbeit of a Noble and delicate Taſte, has too little Body, becauſe it has too much Soul.

Tacitus has an admirable Genius, but he generally out-ſhoots the *Sublime*; He is noble enough in his Thoughts, but is not Natural in what he thinks. 'Tis true, he has abundance of Wit that cannot ſpeak of *plain* things in a *plain* Manner: For he is ſtill Politick and Artificial in every thing he ſays. His Work is not ſo much an *Hiſtory* as *Reflections* on *Hiſtory*. He buſied himſelf in making Reflections, being foreſtall'd by Others, who left nothing New for him to ſay, which determin'd him to that way he took, wherein he ſucceeded, and made himſelf conſiderable.

Quintus Curtius has handled a noble Theme with too florid and gay an Air, in terms too exquiſite

and far fetcht, and too ſtudied Figures. In ſome places he Sports a little with his Subject, forgetting the Importance was ſuch as requir'd more Gravity. *Livy* alone has fill'd up all the *Parts* of a Compleat Hiſtorian.

Some Engliſh *Writers.*

In the Preface to the New Edition of *Rapin's* Works, we have the Characters of ſome of our *Engliſh* Writers. As the Excellency of our Poetry is dated from *Spencer*, ſo may we derive that of our Oratory from Sr. *Philip Sidney*; among whoſe Glories, it is not the leaſt to have been the firſt Refiner of *Engliſh* Proſe, the Charm of his Meaſure and Cadence, giving a new Grace to ſo noble Images, ſo ſweet Affections, and ſo bright a Wit. If, as he is wont to be cenſur'd, he may diſcover ſome Froth of Expreſſion, or ſome Dregs of improbable Fiction, yet he ſhines through his Diſadvantages.

His Foam is Amber, and his Gravel Gold.

Whom yet the Ever-venerable

Mr. *Hooker*, in the ſame happy Reign, of Queen *Elizabeth*, exceeded as much in the Force and Compaſs of his Style, as in the Weight of his Argument and Dignity of his Inſtitution. He has join'd together the Majeſty and Simplicity, ſo much admir'd in the greateſt Ancients; and his Reaſons are not more invincible than his Compoſure inimitable.

In the next we may conſider K. *Charles* the Martyr as an Author. The Rebels of that time had the greateſt Orator to contend with in the Perſon of

f the King, and were always foil'd by his Elo-uence, among the Misfortunes of his Arms. The Speeches, the Letters, the Diſputes and Con-erences, but above all, the Divine Meditations f the Royal Martyr, afford a mutual Teſtimony o each other, as they are all compos'd in a Style hat truly repreſents Majeſty in Adverſity, the oſt genuine Greatneſs, and moſt Devout Humi-ty.

With K. *Charles 2ds* Return commenc'd the *Au-uſtan* Age of our Language: And that Oratory as ell as Poetry, had a ſhare in this Improvement, ill appear, if we conſider either that of the *Bar*, r that of the *Pulpit*. What can be a more illu-trious Evidence of the Former, than thoſe *Noble Families*, which then held the Higheſt Station in he Laws and Publick Councils, whoſe Eloquence as not only deſcended with their Honours, but ncreas'd them. The Oratory of the Pulpit owes ts advance and accompliſhment to the ſame Peace-full Days: and more particularly to the Re-eſta-bliſhment of Quiet and Order in the famous Uni-verſities.... Who thoſe are (ſays a Patron and Example of Modern Learning) who have ſucceed-ed the *Hookers*, the *Chillingworth's*, the *Sanderſons*, and the *Hammond's* of the laſt Age, to ſuch excel-lent purpoſe for the Preſent and thoſe that ſhall come After, I need not name, but ſhall rather conclude with that ſaying of *Velleius Paterculus*, up-on a not much unlike occaſion, *Vivorum ut Admi-ratio magna, ita Cenſura difficilis.* It is not credible that Poſterity ſhould ſpeak of *Engliſh* Sermons, without doing right to the moſt Solidly-Inſtru-ctive, and Sublimely Eloquent, that the Church or Univerſity

Univerſity could receive from the Publick Orator of both. The compleat Learning of Dr. *Maurice* animated with ſo much true Vigour of Wit and Style, has been happily follow'd by the late unanſwerable Defences of the Church of *England* againſt the ſame reviv'd Notions, and pretended *Rights*. As this Age applauds the inexhauſted Store of Things and Words in Dr. *Barrow*, the next will acknowledge that one of his Learned Succeſſors began the Reputation of Mr. *Boyl's* Lecture. The refin'd thought, and choice manner which we admire in the Writings of the late Dean of *Sarum* thoſe who come after us will affirm to have been continu'd in Other Ornaments of the ſame Church. Nor will the reſpect which is ſo juſtly paid to the clear Vein of Argument, and excellent Spirit of Dr. *Calamy*, be denied to the natural Perſuaſiveneſs, the eaſy and Popular Reaſon, of the Friend who perform'd the good Office at his Funeral. An Encomium of the Living is not to be offer'd but under ſome Diſguiſe, ſuch as may cover it at once from Publick Envy and Private Modeſty. We are not to Congratulate the Happineſs of a *Divinity-Chair*, or attempt the Character of an *Engliſh Profeſſor*; but we repeat what we have read of a Philoſophical School, and of a Profeſſor at *Rome*. Plin. L. 1. Epiſt. 10. "*Euphrates diſputat ſubtiliter*, "*graviter, ornatè*; *frequenter etiam Platonicam illam* "*ſubtilitatem & latitudinem effingit. Sermo eſt copioſus* "*& varius, dulcis in primis, & qui repugnantes quoque* "*ducat & impellat — Nullus horror in Vultu, nulla triſ-* "*titia, multum ſeveritatis: reverearis occurſum, non* "*reformides. Vitæ ſanctitas ſumma, Comitas par. In-* "*ſectatur vitia, non Homines; nec caſtigat errantes,*

"*ſed*

ſed emendat. Sequaris monentem attentus, & pendens; & perſuadere tibi etiam quum perſuaſerit cupias --- Mihi tamen hoc unum non perſuadet, ſatius eſſe iſta tacere, quàm cum illo dies totos audiendo diſcendoque conſumere.

'Tis natural to carry on theſe advantages from e Bar, the Pulpit, and the Chair, to the Senate-ouſe and the Throne; the *Speeches* deliver'd from oth, in the late and the preſent Reign, being comparably Superior to thoſe diffus'd and for-al Harangues in which Others have ſo long tri-mph'd. When ſo great Originals ſhall be faith-lly ſet down in the Records of Time, they will be obler Teſtimonies of the Eloquence of a Nation, an could have been given by the feign'd and udied Diſcourſes of any Writers, however exqui-tely perform'd, by a *Thucydides* or a *Saluſt*, a Lord *acon* or *Herbert*. With this Illuſtrious Pair of iſtorians, are deſervedly join'd in common eſteem, vo other Gentlemen of admirable Wit and Elo-uence, Mr. *Samuel Daniel* and Sr. *William Temple*, ho as they have adorn'd the ſame remote Period, om our firſt Originals, to the end of the *Con-ueror's* Reign, ſo they have as much agreement the Weight of their Reflections, the Copiouſ-eſs and Vigour of their Elocution, as can hold roportion with the diſtance of 80 years between hem. It is not to be denied, that the latter Great erſon has had a large and noble part in the Re-nement of the *Engliſh* Wit and Style, and has hown that true *Race* in the manner of his Com-oſition, which may be ſo well diſtinguiſh'd in the Genius of his Family. Biſhop *Burnet's Hiſtory of he Reformation of the Church of England*, as it will always

always hold an honourable Place in the *Engliſh Hiſtorical Library*, ſo it is univerſally acknowledg'd as a great Maſter-piece of Modern Writing.

But what has diſplay'd the advantage of *Engliſh* Hiſtory in all its Extent and Perfection, is the *Hiſtory of the Rebellion and Civil Wars in England* &c. by the Right Honourable *Edward* Earl of *Clarendon*: a Work the Dignity and Importance of which can only be expreſs'd by thoſe Great and Wiſe Diſcourſes, with which it is ſo fitly introduc'd. As this Noble Author was a Witneſs to the firſt gathering of that Tempeſt, which afterwards with ſo much Courage and Succeſs, he labour'd to appeaſe; So his coming into Publick Affairs with the moſt unbiaſs'd freedom, and his embracing the Cauſe of his Prince, upon an early Conviction of its Juſtice, have guarded him on both Sides from any Suſpicion he might have incurr'd, had he been either an Hereditary Retainer to the Royal-Houſe, or added to it by a late Repentance. He has the ſame Happineſs with Mr. *Hooker* and ſome few others, the greateſt of Writers and Men, to give ſuch a Specimen of Well-poiz'd Judgment, of Majeſtick and Religious Gravity, in the very Entrance of his Work, as to enſure the Belief and engage the Veneration, of his Readers.... To the Greatneſs of his Mind is owing that vaſt and comprehenſive Reach, and full Graſp of all Affairs, that bold Expreſſiveneſs, and ſtrong Significancy of Language.... In a word, his Style is excellent, and his Characters incomparable: or in my Lord *Bacon*'s Expreſſion, *Imitating none, and inimitable.*

Hence we may proceed to take a view of the

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State of Philoſophy in our Country. Dr. (afterwards Bp.) *Sprats Hiſtory of the Royal Society*, is a moſt accompliſh'd Piece. The firſt Part of this Work by which he has ſo much adorn'd, and no leſs inſpirited, the *Royal Society* of London *for the improving of Natural Knowledge*, is a Narrative of the Progreſs of Philoſophy, and indeed of all Arts and Learning, from their Riſe in the *Eaſt*, to the Eſtabliſhment of this Illuſtrious Company: the ſecond, An account of its Beginning, and Growth, and Settlement, together with a Tranſcript of its real Inventions and Experiments; And the third A Compleat and noble Apology for ſo brave an Inſtitution: the whole being enlighten'd with ſuch Eloquence, as is above all Deſcription ....

If we enquire who it was that mov'd the firſt Springs of this famous Enterprize, we ſhall find both Hiſtorian and Poet, referring that Honour to my Lord *Bacon* .... His admirable Works, that eſpecially which is worthily entituled *Of the advancement of Learning*, eſtabliſh'd the firſt Marriage-Articles between the Rational and the Experimental Philoſophy, from which Alliance has ſprung all the fair Offspring of Modern Diſcoveries .... If the Origin and Variety of Forms, has been ſo well trac'd and purſu'd through all its intricate Mazes, by the Excellent Mr. *Boyle*, and other Experimenters, as Naturaliſts, and by Mr. *Lock* as a Metaphyſician, we ſee who it was that gave them the Clue. And if Aſtronomy, graffed upon the Principles of Nature, and cultivated by the Mathematicks, has grown up into a Science and become infallible; 'tis no leſs certain (with all due Reſpect to the Memory of the Great Men of other

Nations) that the Glory of Philoſophy among the Moderns began with my Lord *Bacon*, and ends in Sr. *Iſaac Newton*....

Some indeed have decry'd the Uſe of *Philoſophy* in *Religion*. But the Vanity of *Science falſely ſo call'd*, has not been more apparent in thoſe who ſet up Demonſtration to the excluſion of Providence, than the Divinity and Uſe of true Science in thoſe who have made Providence it ſelf the Subject of Demonſtration..... Many Learned Perſons of our own Nation have ſpoken of the Divine Eſſence and Attributes, of the Truth and Authority of the Holy Scriptures, and of the Souls Immortality, and of the Myſteries of *Chriſtianity*, with ſo cloſe and vigorous, ſo eaſy and perſpicuous a Courſe of Argument, as may ſooner convince the Doubting, than if they had drawn out the fineſt Train of Geometrical Concluſions. But ſtill this diſcovers the excellent Service of their Abſtracted Knowledge, in giving Strength and Clearneſs to the Views of their Reaſon, and ſhows the Mathematicks and Metaphyſicks, to have no leſs a Power of fixing the Judgment, than Muſick has of agitating the Affections.

The Reverend and Ingenious Dr. Felton's *Judgment on the* Claſſick *Authors, (in his excellent* Diſſertation on Reading the Claſſicks) *is as follows.— Pag.* 19. *&c.*

IF you would reſolve to maſter the *Greek* as well as the *Latin* Tongue, you will find that the one is the Source and Original of all that is moſt excellent in the other.... For Thought and Fancy, for the very Foundation and Embelliſhment of their Works, you will ſee the *Latins* have ranſack'd the *Grecian* Store.... And they have been ſuch happy Imitators, that the Copies have prov'd more exact than the Originals, and *Rome* has triumph'd over *Athens* as well in Wit as Arms.... It muſt be confeſs'd the *Romans* have left no *Tragedies* behind them that may compare with the Majeſty of the *Grecian* Stage; The *Comedies* of *Rome* were written on the *Grecian* Plan, but *Menander* is too far loſt to be compar'd with *Terence*; only if we may judge by the method *Terence* us'd in forming two *Greek* Plays into one, we may naturally conclude, ſince His are perfect upon that Model, that They are more perfect than *Menander's* were. I ſhall make no great difficulty in preferring *Plautus* to *Ariſtophanes* for Wit and Humour, Variety of Characters, Plot and Contrivance in his Plays.

Virgil has been ſo often compar'd with *Homer*, that I ſhall only ſay, That if the *Roman* ſhines not

in the *Grecian's* Flame and Fire, 'tis the Coolneſs of his Judgment rather than the want of Heat. You will generally find the Force of a *Poets* Genius, and the Strength of his Fancy diſplay themſelves in the Deſcriptions they give of Battles, Storms, Prodigies, &c. And *Homer's* Fire breaks out on theſe occaſions in more Dread and Terror: But *Virgil* mixes Compaſſion with his Terror, and by throwing Water on the Flame makes it burn the brighter; So in the Storms, ſo in his Battles on the Fall of *Pallas* and *Camilla*: and that Scene of Horror, which his Hero opens in the 2*d* Book: The Burning of *Troy*: the Ghoſt of *Hector*: the Murder of the King: the Maſſacre of the People: the Sudden Surprize and the Dead of Night are ſo reliev'd by the Piety and Pity that is every where intermix'd, that we forget our Fears, and join in the Lamentation. All the World acknowledges the *Æneid* to be moſt Perfect in its kind; and conſidering the Diſadvantage of the Language, and the Severity of the *Roman Muſe*, the Poem is ſtill more wonderful, ſince without the Liberty of the *Grecian* Poets, the Diction is ſo great and Noble, ſo Clear, ſo Forcible and Expenſive, ſo Chaſte and Pure, that even all the Strength and Compaſs of the *Greek* Tongue join'd to *Homer's* Fire cannot give us ſtronger and clearer Idea's, than the great *Virgil* has ſet before our Eyes; ſome few Inſtances excepted, in which *Homer* through the Force of Genius has excell'd.

As for that ſtrange Opinion, that *Homer* wrote without any Rule or Deſign at all, that his Poems are looſe and independent Pieces tack'd together, and were Originally ſo many *Ballads* or *Songs* up-

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n the *Gods* and *Hero's*, and the Siege of *Troy*: if his be true, they are the compleateſt String of allads I ever met with. *Horace*, we are ſure, was f another opinion, and ſo was *Virgil* too, who uilt his *Æneid* upon the model of the *Iliad* and the Odyſsëis. After all, *Tully*, whoſe Relation of this aſſage has given ſome Colour to this Suggeſtion, ays no more than that *Piſiſtratus*, whom he Comnends for his Learning, and Condemns for his Tyranny, obſerving the Books of *Homer* to lie onfus'd and out of Order, plac'd them in the Meod the great Author, no doubt, had firſt form'd hem in: But all this *Tully* gives us only as Reort. And it would be very ſtrange that *Ariſtotle* hould form his Rules on *Homers* Poems, that *Hoace* ſhould follow his Example, and propoſe *Hoer* for the Standard of *Epic* Writing with this bright Teſtimony, that He *never undertook any thing inconſiderately, nor ever made any fooliſh Attempts.* If indeed this celebrated Poet did not intend to form his Poems in the Order and Deſign we now ſee them in: If we look upon the Fabrick and Conſtruction of thoſe Great Works, we ſhall find an admirable Proportion in all the Parts, a perpetual Coincidence, and Dependence of one upon another .....

The *Georgicks* of *Virgil* are above all Controverſy with *Heſiod*; but the *Idyllium's* of *Theocritus* have ſomething ſo inimitably Sweet in the Verſe and Thoughts, ſuch a native Simplicity, and are ſo Genuine, ſo Natural a Reſult of the Rural Life, that I muſt in my poor judgment, allow him the Honour of the *Paſtoral*....

In the *Lyricks* the *Grecians* may ſeem to have excell'd,

excell'd, as undoubtedly they are Superior in the number of their Poets, and variety of their Verſe *Orpheus*, *Alcæus*, *Sappho*, *Simonides*, and *Steſichorus* are almoſt entirely loſt.

Pindar is ſublime, but obſcure, impetuous in his Courſe, and unfathomable in the Depth and Loftineſs of his Thoughts: *Anacreon* flows ſoft and eaſy, every where diffuſing the Joy and Indolence of his Mind through his Verſe, and Tuning his Harps to the ſmooth and pleaſant Temper of his Soul: *Horace* alone may be compar'd to both, in whom are reconcil'd the Loftineſs and Majeſty of *Pindar*, and the gay, careleſs, jovial temper of *Anacreon*: And, I ſuppoſe, however *Pindar* may be admir'd for Greatneſs, and *Anacreon* for Delicateneſs of Thought; *Horace*, who rivals one in his Triumphs, and the other in his Mirth and Love, ſurpaſſes them both in Juſtneſs, Eloquence, and Happineſs of Expreſſion. *Anacreon* has another Follower among the choiceſt Wits of *Rome*, and that is *Catullus*, whom I could recommend for the Softneſs and Delicacy of his Verſe, but muſt decline for the Looſeneſs of his Thoughts too immodeſt for chaſte Ears to bear: Otherwiſe in his more ſolemn Lines he riſes to the Majeſty of the *Roman* Genius....

I will not trouble you with the Hiſtorians any further than to inform you, that the Conteſt lies chiefly between *Thucydides* and *Saluſt*, *Herodotus* and *Livy*, though I think *Thucydides* and *Livy* may on many Accounts more juſtly be compar'd.....

(Pag. 181.) —*Herodotus* diſplays a natural Oratory in the Beauty and Clearneſs of a numerous and ſolemn Diction; He flows with a ſedate and Majeſtick

Majeſtick Pace, with an eaſy Current, and a pleaſant Stream. *Thucydides* does ſometimes write in a Style ſo cloſe, that almoſt every Word is a Sentence, and every Sentence almoſt acquaints us with ſomething, ſo that from the Multitude of Clauſes, and variety of Matter crowded together, we ſhould ſuſpect him to be obſcure; But yet ſo happy, ſo admirable a Maſter is he in the Art of Expreſſion, ſo proper, and ſo full, that we cannot ſay whether his Diction does more illuſtrate the Things he ſpeaks of, or whether his Words themſelves are not illuſtrated by his Matter. So mutual a Light do his Expreſſion and Subject reflect on each other. His Diction, though it be cloſe'd and cloſe, is nevertheleſs great and magnificent, equal to the Dignity and Importance of his Subject. He firſt, after *Herodotus*, ventur'd to adorn the Hiſtorians Style, to make the Narration more pleaſing, by leaving the Flatneſs and Nakedneſs of former Ages: This is moſt obſervable in his Battles, where he does not only relate the meer Fight, but writes with a Martial Spirit, as if he ſtood in the hotteſt of the Engagement; And what is moſt excellent, as well as remarkable in ſo Cloſe a Style, is that it is Numerous and Harmonious, that his Words are not labour'd nor forc'd, but fall into their Places in a natural Order, as into their moſt proper Situation.

Saluſt and *Livy* you will read, I hope, with ſo much Pleaſure, as to make a thorough and intimate Acquaintance with them. *Saluſt* is repreſented as a conciſe, a ſtrong and nervous Writer, and how far he agrees with *Thucydides*'s Manner, but he is alſo charg'd with being Obſcure, as conciſe Writers

Writers very often are, without any reaſon. For If I may judge by my Own Apprehenſions, as read him, no Writer can be more clear, more obvious and intelligible. He has not indeed, as far as I can obſerve, one redundant Expreſſion; but his Words are all weigh'd and choſen, ſo expreſſive and ſignificant, that I will challenge any Critick to take a Sentence of his, and expreſs clearer or better; His Contraction ſeems wrought and labour'd. To me he appears as a Man that conſider'd and ſtudied Perſpicuity and Brevity to the degree, that he would not retrench a Word, which might help him to expreſs his Meaning, nor ſuffer one to ſtand, if his Senſe was clear without .... *Saluſt* is all Life and Spirit, yet grave and Majeſtick in his Diction: His uſe of Old Words perfectly right; there is no Affectation, but more Weight and Significancy in them; The Boldneſs of his Metaphors are among his greateſt Beauties they are choſen with great Judgment, and ſhow the Force of his Genius: The Colouring is ſtrong and the Strokes are bold, and in my opinion he choſe them for the ſake of that Brevity he loved to expreſs more clearly and more forcibly, which otherwiſe he muſt have written in looſer Characters with leſs Strength and Beauty. And no fault can be objected to the juſteſt and exacteſt of the *Roman* Writers.

Livy is the moſt conſiderable of the *Roman* Hiſtorians, if to the Perfection of his Style we join the Compaſs of his Subject. In which he has the advantage over all that wrote before him, eſpecially *Thucydides*, whoſe Hiſtory, however drawn out into Length, is confin'd to the ſhorteſt Peri-

of any, except what remains of *Saluſt*. No Hiſtorian could be happier in the Greatneſs and Dignity of his Subject, and none was better qualify'd to adorn it; For his Genius was equal to the Majeſty of the *Roman* Empire, and every way capable of the mighty Undertaking; He is not ſo copious in Words, as abundant in Matter, rich in his Expreſſion, Grave, Majeſtick, and Lively, that when once you are Proficient his Style flows with Pleaſure and Sweetneſs. We may reſemble him to *Herodotus* in the manner of his Diction; But he is more like *Thucydides* in the Grandeur and Majeſty of Expreſſion; and if we obſerve the Multitude of Clauſes in the Length of his Periods, perhaps *Thucydides* himſelf is not more crowded; only the Length of the Periods is apt to deceive us; and great Men among the Ancients, as well as Moderns, have been induc'd to think this Writer was Copious, becauſe his Sentences were long. Copious he is indeed, and forcible in his Deſcriptions; not laviſh in the Number, but exuberant in the Richneſs and Significancy of his Words. You will obſerve (for I ſpeak upon my Own Obſervation) that *Livy* is not ſo eaſy and obvious to be underſtood as *Saluſt*; The Experiment is made every where in reading 5 or 6 Pages of each Author together. The ſhortneſs of *Saluſts* Sentences, as long as they are clear, ſhows his Senſe and Meaning all the way in an inſtant: The Progreſs is quick and plain, and every three Lines gives us a new and compleat Idea; we are carried from one thing to another with ſo ſwift a Pace, that we run as we read, and yet cannot, if we read diſtinctly, run faſter than we underſtand him. In

Livy we cannot paſs on readily; we are forc'd to wait for his Meaning till we come to the end of the Sentence, and have ſo many Clauſes to ſort, and refer to their proper Places in the way, that I muſt own I cannot read him ſo readily at ſight, as I can *Saluſt*; though with Attention and Conſideration I underſtand him as well.... *Quintilian* recommends *Livy* before *Saluſt*, rather for his Candor, and the large Compaſs of his Hiſtory; for he owns a good Proficiency is requir'd to underſtand him.... But in ſo rich, ſo Majeſtick, ſo flowing a Writer as *Livy*, we may wait with Patience to the end of the Sentence, for the Pleaſure ſtill increaſes as we read. The Elegance and Purity, the Greatneſs and Nobleneſs of his Diction, his Happineſs in Narration, and his wonderful Eloquence, are above all Commendation; and his Style, if we were to decide, is certainly the Standard of *Roman* Hiſtory. For *Saluſt*, I muſt own, is too impetuous in his Courſe; he hurries his Reader on too faſt, and hardly ever allows him the Pleaſure of Expectation, which in reading Hiſtory, where it is juſtly rais'd upon important Events, is the greateſt of all others....

(Pag. 36.) Oratory and Philoſophy are the next diſputed Prizes; and whatever Praiſes may be juſtly given to *Ariſtotle*, *Plato*, *Xenophon*, and *Demoſthenes*, I will venture to ſay, that the Divine *Tully* is all the *Grecian* Orators and Philoſophers in one....

Some of the Engliſh *Writers.*

(Pag. 196.) But from theſe Ancient Standards, I deſcend at laſt to our Own Hiſtorians (and Poets,) who are no leſs various than excellent in their

their Style and Method, and do not come altogether ſhort of the *Greek* and *Roman* Writers, but emulate both the Height and Spirit of the Claſſick Diction ....

Sr. *Walter Raleigh*'s Hiſtory of the World, is a Work of ſo vaſt a Compaſs, ſuch endleſs Variety, that no Genius, but one adventurous as his Own, durſt have undertaken that Great Deſign. I do not apprehend any great Difficulty in Collecting and Common-placing an Univerſal Hiſtory from the whole Body of Hiſtorians; that is nothing but Mechanick Labour. But to digeſt the ſeveral Authors in his Mind, to take in all their Majeſty, Strength, and Beauty, to raiſe the Spirit of meaner Hiſtorians, and to equal all the Excellencies of the Beſt, is Sr. *Walter*'s peculiar Praiſe. His Style is the moſt Perfect, the happieſt, and moſt beautiful of the Age he wrot in; Majeſtick, clear, and manly, and he appears every where ſo Superior, rather than Unequal to his Subject that the Spirit of *Rome* and *Athens* ſeems to be breath'd into his Work. In the Sacred Hiſtory alone, his Strength and his Spirit fail him ....

I dare not attempt my Lord *Clarendon*'s Commendation: To give his juſt Character, requires a Happineſs of Expreſſion, a Clearneſs of Judgment, and Majeſty of Style, equal to his Own; or to ſay all in a Word, that peculiar Felicity in deſigning Characters, in which he has ſucceeded beyond Example. You will want no Sollicitations to read the Nobleſt and moſt impartial Hiſtorian this Nation has produc'd. The Compaſſion and Reſentment of his Thoughts, the noble Openneſs and Freedom of his Reflexions, the glorious Debt

he pays to Friendſhip, and the Veil he kindly draws over the Sorrows and Reproach of his Country, are ſo admirably expreſs'd in ſuch lively Colours that we are ſtruck with Sympathy, and do feel by Reading, that he wrot from his Heart under the deepeſt Senſe, and the moſt preſent Impreſſion of the Evils he bewails ....

I cannot paſs by the Grave and Facetious Eſq *Bickerſtaff*, who has drawn Mankind in every Dreſs and every Diſguiſe of Nature, in a Style eve varying with the Humours, Fancies, and Follie he deſcribes. He has ſhow'd himſelf a Maſter i every Turn of his Pen, whether his Subject b light or Serious, and has laid down the Rules Common Life with ſo much Judgment, in ſuc agreeable, and elegant Language, that from Hi you may at once form your Manners and yo Style.

(Pag. 211.) As for our *Engliſh* Poets, *Spens* though be antiquated, has ſtill Charms remainin to make one enamour'd with him. His Antiqu Verſe has Muſick in it to raviſh any Ears, that ca be ſenſible of the ſofteſt, ſweeteſt Numbers, tha ever flow'd from a Poets Pen.

Shakeſpear is a wonderful Genius, a ſingle In ſtance of the Force of Nature, and the ſtrengt of Wit. Nothing can be greater, and more live ly, than his Thoughts; nothing nobler, and more forcible, than his Expreſſion. The Fire of his Fan cy breaks out into his Words, and ſets his Reade on a Flame: He makes the Blood run cold o warm, and is ſo admirable a Maſter of the Paſſ ons, that he raiſes your Courage, your Pity, and your Fear, at his Pleaſure, but he delights moſt in Terror ....

(Pag.

(Pag. 222.) Though I think *Spencer* and *Shake-ſpear* as great Genius's as ever were produc'd in *Rome* or *Athens*, they will bear a ſtrict Compari-ſon upon all the Beauties of Writing. *Milton* alone, in *Epic* Writing has tranſcended the *Greek* and the *Latin* Poet. He has excell'd the *Firſt* in the Force and Richneſs of Imagination, and has rival'd the *Laſt* in Juſtneſs of Thought, and Exactneſs of the Work. *Spencer* may, perhaps, diſpute the *Pa-ſtoral* even with *Theocritus*; for I dare prefer him to *Virgil*....

Ben Johnſon I dare not meddle with, leſt he, or ſome-body Surly as Himſelf, ſhould riſe, and re-buke me for not writing of him with that Labour and Exactneſs he always wrot with.

Waller for the Muſick of his Numbers; the Courtlineſs of his Verſe, the Eaſineſs and Happi-neſs of his Thoughts on a Thouſand Subjects, de-ſerves our Conſideration more, perhaps, than any other, becauſe his Manner and his Subjects are more common to Perſons of Quality, and the Af-fairs of a Court....

Sr. *John Denham* is fam'd for his *Cooper's-Hill*, and *Windſor* is more honour'd in being the Subject of his Proſpect, than the *Hill* is in being the Subject of his Poem. For *Windſor* is only the Ornament of his *Hill*, but his Poem is the Ornament of *Windſor*.

As for Mr. *Dryden*, there certainly never roſe a happier Genius, and more abſolute Maſter of Lan-guage, and Numbers. All his Poems were ex-tremely Studied, and he made every thing he bor-row'd ſo much his Own, that he improv'd the brighteſt Paſſages of the *Greeks* and *Romans*, and repaid them with abundant Intereſt.

(Pag.

(Pag. 35.) The wonderful *Cowley's* Wit was be-
lov'd by every Muſe he courted, and has rivall'd
the *Greek* and *Latin* Poets in every Kind, but Tra-
gedy.

Otway writes with ſo fine a Spirit, with ſo per-
fect a Command of our Paſſions, his Language i
ſo very beautiful, and all his tender Strains ſo ve
ry moving in the moſt ſenſible Words, that per
haps, you will no where meet the Paſſions touch'
with a more maſterly Hand, or expreſs'd in mor
lively Colours.

Mr. Addiſon's *Diſſertation on the* Roman *Poets*
Tranſlated by Mr. Hayes. 1718.

Of all the Nations in the World, the *Roman*
have moſt excell'd in the *Art of Poetry*, and ever
among the *Romans Virgil* has been the moſt de-
ſervedly celebrated.... We are moſt delighted
with his laſt Book, *Of the Nature of Bees*; where in
a Poem on ſo inconſiderable a Subject, our Author
purpoſely affects a Peculiarly-Solemn and Pom-
pous Style.... Throughout the whole Work, what
moſtly raiſes our Admiration, is, that in the Per-
ſuit of his Diſcourſe on *Planting*, *Grazing*, and
Agriculture (waving the common Forms of Speech)
he ſuits his Poetick Diction to ſo unpolite a Theme;
how ſeemingly depreſs'd with the Meanneſs of his
Subject, he never ſinks into a Plebeian Style....
In both the Elegance of Style and Deſcription
Virgil has this peculiar to himſelf, that he Capti-
vates the Soul with his wonderful Sweetneſs, and
his Deſcriptions are as lively, as if we had the
Object plac'd before our Eyes.

In

In the Purity of his Style next follows *Lucretius*, hoſe Diction, allowing for his Obſoleteneſs, and Numbers almoſt Proſaick, may challenge a ſhare f Praiſe in thoſe who have any Taſte of the *Roan Eloquence*.

For Deſcriptions however the ſecond Poſt of onour is due to *Claudian*, who has throughout, a moſt beautiful Style, interwoven his agreeble Images; faulty in this alone, that he expaates upon his Subjects beyond all Decency, and equently gives us the ſame Thoughts, diverſid only in Expreſſion....

Among the Epigrammatiſts, *Martial* and *Clauan* have bore the greateſt Reputation; the firſt, r the ſevere Point in the Cloſe of his *Epigrams*, d the peculiar Jingle of his Words; the other, r diſperſing the Poignancy of his Wit throughat his *Epigrams*, and that in the moſt beautiful atin Phraſe.

Ovid (like a true Courtier as he was) deſcribes e Affairs of *Love* in neat and polite Verſe.... his *Metamorphoſes*, he has painted in the greatt Perfection the various *Changes* of all Creatures, d his *Transformations* ſucceed one another with moſt ſurprizing Celerity.

Lucan, his Diction, although very bombaſt, is ot enliven'd either by beautiful Phraſes or Epiets, but comes neither Proſe than Poetry; nay ere is in him commonly ſuch a mean Choice of ords, as is ſometimes even beneath Proſe itlf....

Statius has given us Compoſitions worthy of the nvy of the beſt Poets: But with all his Beauties has greater Faults; for in his Expreſſion he

makes

makes too much uſe of Gigantick Words, and no
conſidering his Subject, mingles uſeleſs Thunde
in his Numbers; and ſhoots beyond his Mark i
his Deſcriptions . . . .

Among the Satyriſts, whether *Juvenal* or *Hora*
have moſt right to the Bays, is difficult to dete
mine. *Horace* bears an ill Character for the Loo
neſs of his Conduct in Life; *Juvenal* was a rig
Practiſer of Virtue. The one was converſant in t
moſt perfectly polite Court of *Auguſtus*, the oth
liv'd in the Dregs of *Domitian*'s time; and ther
fore both theſe Poets accommodate their Wri
ings to the Manners of the different Ages th
liv'd in . . . . Both of them are perfect Maſters
their ſeveral Ways; in the one ſhines the *Ridicu*
in the other the *Severe* . . . .

As to what concerns the Dramatick Poets, *Pla*
tus and *Terence* bear away the Bell, whoſe Plo
Turns, and Elegancy of Style, are ſo well know
that nothing new can be ſaid upon them.

As to *Seneca*, he certainly had a great Geni
an Elegant and Conciſe Way of Expreſſion; h
abounds with ſmart Turns, which always favo
much of that Stoiciſm of which he was a Follow
upon which Account he has always been eſteem
by thoſe who have had little or no Taſte of *Dr*
matick Poetry; But then if we conſider him as ſuc
his *Tragedies* are throughout too elaborate; an
this (to paſs by his other Faults) ſeems peculiar
Seneca's, that he makes all his Actors talk in th
ſame Strain, and all of them inculcate rigid Philo
ſophical *Dogmata* . . . . &c.

Th

That Ingenious Poet and most Judicious Critick Mr. Alex. Pope, *in the Preface to his new Translation of* Homer, *gives us the following Character of him:*

Homer is universally allow'd to have had the greatest Invention of any Writer whatever. The Praise of Judgment *Virgil* has justly contested with him, and others may have their Pretensions as to particular Excellencies; But his Invention remains yet unrival'd. Nor is it a wonder if he has ever been acknowledg'd the Greatest of Poets, who most excell'd in That which is the very Foundation of Poetry. It is the Invention that in different degrees distinguishes all great Genius's: The utmost stretch of Human Study, Learning, and Industry, which masters every thing besides, can never attain to this. It furnishes Art with all Materials, and without it Judgment itself can at best but *Steal Wisely*.

Our Authors Work is a wild Paradise, where if we cannnot see all the Beauties so distinctly as in an Order'd Garden, it is only because the Number of them is infinitely greater....

It is to the Strength of this amazing Invention we are to attribute that unequal'd Fire and Rapture, which is so forcible in *Homer*, that no man of a true Poetical Spirit is Master of himself while he reads him. What he writes is of the most animated Nature imaginable; every thing moves, every thing lives, and is put in Action. If a Council be call'd, or a Battle fought, you are not coldly

inform'd of what was ſaid or done as from a third Perſon; the Reader is hurried out of himſelf by the Force of the Poets Imagination, and turns in one place to a Hearer, in another to a Spectator...

This Poetical Fire is diſcern'd in *Virgil*, but diſcern'd as through a Glaſs, reflected, and more ſhining than warm, but every where equal and conſtant: In *Lucan* and *Statius* it burſts out in ſudden, ſhort, and interrupted Flaſhes: In *Milton* it glows like a Furnace kept up to an uncommon Fierceneſs by the Force of Art: In *Shakeſpear*, it ſtrikes before we are aware, like an accidental Fire from Heaven: But in *Homer*, and in him only, it burns every where irreſiſtibly.

This ſtrong and ruling Faculty of Invention exerts it ſelf through all the main Conſtituent Parts of his Work. Firſt in the invention of *Fable*, which *Ariſtotle* calls the *Soul of Poetry*....

And then as to his *Characters*; no Author has ever drawn ſo many with ſo viſible and ſurprizing a Variety, or given us ſuch lively and affecting Impreſſions of them. Every one has ſomething ſo ſingularly his own, that no Painter could have diſtinguiſh'd them more by their Features, than the Poet has by their Manners. Nothing can be more exact than the Diſtinctions he has obſerv'd in the different degrees of Virtues and Vices. The ſingle Quality of *Courage* is wonderfully diverſify'd in the ſeveral Characters of the *Iliad*. That of *Achilles* is furious and intractable; that of *Diomede* forward, yet liſtning to Adviſe and ſubject to Command: We ſee in *Ajax* an heavy and ſelf-conſidering Valour, in *Hector* an active and vigilant one: The Courage of *Agamemnon* is inſpirited by Love

Love of Empire and Ambition, that of *Menelaus* mix'd with Softneſs and Tenderneſs for his People: we find in *Idomeneus* a plain direct Soldier, in *Sarpedon* a gallant and generous one. *Virgil*'s Characters of Valour are much alike . . . .

Homer's *Speeches* are to be conſider'd as they flow from the *Characters*, being perfect or defective as they agree or diſagree with the Manners of thoſe who utter them. As there is more variety of Characters in the *Iliad*, ſo there is of Speeches, than in any other Poem. It is hardly credible in a Work of ſuch length, how ſmall a Number of Lines are employ'd in Narration. In *Virgil* the Dramatick Part is leſs in proportion to the Narrative; and the *Speeches* often conſiſt of general Reflections or Thoughts, which might be equally juſt in any Perſons Mouth upon the ſame occaſion.

If in the next place we take a view of *Homer*'s *Sentiments*, the ſame preſiding Faculty is eminent in the Sublimity and Spirit of his Thoughts. *Longinus* has given his Opinion, that it was in this Part *Homer* principally excell'd. What were alone ſufficient to prove the Grandeur and Excellence of his *Sentiments* in general, is that they have ſo remarkable a Parity with thoſe of the Holy Scripture.

If we obſerve his *Deſcriptions*, *Images*, and *Similies*, we ſhall find the Invention ſtill predominant .... Nothing is ſo ſurprizing as the Deſcriptions of his Battles, which take up no leſs than Half the *Iliad*, and are ſupply'd with ſo vaſt a Variety of Incidents, that no one bears a Likeneſs to another; ſuch different Kind of Deaths, that no two Heroes are wounded in the ſame manner; and ſuch a Profuſion of noble Ideas, that every Bat-

tle riſes above the laſt in Greatneſs, Horror, and Confuſion....

If we deſcend to the *Expreſſion*, we ſee the bright Imagination of *Homer* ſhining out in the moſt enliven'd Forms of it.... *Ariſtotle* had reaſon to ſay, He was the only Poet who had found out *Living Words*; There are in him more daring Figures and Metaphors than in any good Author whatever. An Arrow is *impatient* to be on the Wing, a Weapon *thirſts* to drink the Blood of an Enemy, &c. To throw his Language more out of Proſe; *Homer* ſeems to have affected the *Compound-Epithets*. This was a ſort of Compoſition peculiarly proper to Poetry, not only as it heighten'd the *Diction*, but as it aſſiſted and fill'd the *Numbers* with greater Sound and Pomp, and likewiſe conduc'd in ſome meaſure to thicken the *Images*.... They are a ſort of ſupernumerary Pictures of the Perſons or Things they are join'd to....

Laſtly, if we conſider his *Verſification*, we ſhall be ſenſible what a ſhare of Praiſe is due to his Invention in that alſo. He was not ſatisfy'd with his Language as he found it ſettled in any one Part of *Greece*, but ſearch'd through its different *Dialects* with this peculiar View, to beautify and perfect his Numbers: He conſider'd theſe as they had a greater Mixture of Vowels or Conſonants, and accordingly employ'd them as the Verſe requir'd either a greater Smoothneſs or Strength. What he moſt affected was the *Ionic*, which has a peculiar Sweetneſs from its never uſing Contractions, and from its Cuſtom of reſolving the Diphthongs into two Syllables; ſo as to make the Words open themſelves with a more ſpreading

and

d ſonorous Fluency. With this he mingled the
ttic Contractions, the broader *Doric*, and the
ebler *Æolic*, which often rejects its Aſpirate, or
kes off its Accent; and compleated this Variety
altering ſome Letters with the Licenſe of Poe-
y. . . . Out of theſe he has deriv'd that Harmo-
which makes us confeſs he had not only the
heſt Head, but the fineſt Ear in the World. . . .
hus on whatever ſide we contemplate *Homer*,
hat principally ſtrikes us is his *Invention*. It is
at which forms the Character of each Part of
s Work; and accordingly we find it to have made
s Fable more *extenſive* and *copious* than any other,
s Manners more *lively* and *ſtrongly mark'd*, his
peeches more *affecting* and *tranſported*, his Senti-
ents more *warm* and *Sublime*, his Images and
eſcriptions more *full* and *animated*, his Expreſſi-
n more *rais'd* and *daring*, and his Numbers more
pid and *various*.

But after all, it is with great Parts as with great
irtues, they naturally border on ſome Imperfe-
tion; and it is often hard to diſtinguiſh exactly
here the Virtue ends, or the Fault begins. . . .
f we look upon *Homer* in this View, we ſhall per-
eive the chief *Objections* againſt him to proceed
rom ſo noble a Cauſe as the Exceſs of this Fa-
ulty.

Among theſe we may reckon ſome of his *Mar-
ellous Fictions*, upon which ſo much Criticiſm has
een ſpent as ſurpaſſing all the Bounds of Proba-
ility. Perhaps it may be with Great Souls as with
Gigantick Bodies, which exerting themſelves with
nuſual Strength; exceed what is commonly
hought the due Proportion of Parts, to become

Miracles

Miracles in the whole .... Thus *Homer* has h
Speaking Horſes, and *Virgil* his *Myrtles diſtill*
Blood.

It is owing to the ſame vaſt *Invention* that his S
milies have been thought too exuberant and full
Circumſtances .... His *Similies* are like Pictur
where the Principal Figure has not only its Pr
portion given agreeable to the Original, but
alſo ſet off with occaſional Ornaments and Pr
ſpects ....

If there are other Objections that ſeem rath
to charge him with a Defect or Narrowneſs of G
nius, than an Exceſs of it; thoſe ſeeming Defe
will be found upon Examination to proceed wh
ly from the Nature of the Times he liv'd in. Su
are his *groſſer Repreſentations of the Gods, and the*
cious and imperfect Manners of his Heroes.... But
ought to reflect, when we are reading, that
are reading the moſt Ancient Author in the He
then World, that we are ſtepping almoſt 3oo
years backward into the remoteſt Antiquity ...

This Conſideration may farther ſerve to anſw
for the conſtant uſe of the ſame *Epithets* to h
Gods and Heroes, ſuch as the *Far-darting Phebu*
the *Blue-ey'd Pallas*, the *Swift-footed Achilles*, &
As for the Epithets of Great Men, Monſ. *Boile*
is of opinion, that they were in the Nature of S
names, and repeated as ſuch: as *Alexander Son*
Philip, *Herodotus of Halicarnaſſus*, *Diogenes the C*
nic, &c. And indeed we have ſomething paralle
to theſe in Modern Times, ſuch as the Names o
Harold Harefoot, *Edmund Ironſide*, *Edward Lon*
ſhanks, *Edward the Black Prince*, &c. ....

In all theſe, and more, Objections we ſee no
thin

ing that contradicts his Title to the Honour of e chief *Invention*; and as long as this (which is deed the Characteriſtick of Poetry itſelf) re-ains unequal'd by his Followers, he ſtill conti-es Superior to them. A cooler Judgment may mmit fewer Faults, and be more approv'd in e Eyes of *One ſort of Criticks*: but that Warmth Fancy will carry the louded and moſt Univerſal pplauſes which holds the Heart of a Reader un-r the ſtrongeſt Enchantment. *Homer* not only pears the Inventor of Poetry, but excells all the ventors of other Arts in this, that he has ſwal-v'd up the Honour of thoſe who ſucceeded m.... He ſhow'd all the Stretch of Fancy at ce; and if he has fail'd in ſome of his Flights, was but becauſe he attempted Every thing.... Mr. *Pope*, in his Eſſay on *Homer*, concludes thus -It is ſufficient to have gone thus far, in ſhowing e was a Father of Learning, a Soul capable of nging over the whole Creation with an Intel-ctual View, ſhining alone in an Age of Obſcuri-, and ſhining beyond thoſe who have had the pportunity of more Learned Ages; leaving be-nd him a Work adorn'd with the Knowledge of s own Time, and in which he has before-hand oken up the Fountains of ſeveral Sciences which ere brought nearer to Perfection by Poſterity: Work which ſhall always ſtand at the Top of the ublime Character, to be gaz'd at by Readers ith an Admiration of its Perfection, and by Wri-rs with a Deſpair that it ſhould ever be emulated ith Succeſs.

Dr. Garth

Dr. Garth *in the Preface to his new Tranſlation of Ovid's Metamorphoſes, makes theſe excellent Remarks:*

GReat is the Variety of this *Poem*. Here are the Hurries of Battles for the Hero, Tender motions of Soul for the Lover, a Search and Penetration into Nature for the Philoſopher, Fluency of Numbers and moſt expreſſive Figures for the Poet, Morals for the Serious, and Plaiſantries for Admirers of Points of Wit....

Through the whole Texture of his Work, *Ovid* diſcovers the higheſt Humanity, and a moſt exceeding Good Nature. The Virtuous in Diſtreſs are always his Concern; and his Wit contrives to give them an Immortality with himſelf.

He ſeems to have taken the moſt Pains in the firſt and ſecond Book of the *Metamorphoſes*, though the thirteenth abounds with Sentiments moſt moving, and with Calamitous Incidents, introduced with great Art. The Poet had here in view, the Tragedy of *Hecuba* in *Euripides*; and 'tis a wonder it has never been attempted in our own Tongue. The Houſe of *Priam* is deſtroy'd, his Royal Daughter a Sacrifice to the *Manes* of Him that had occaſion'd it. She is forc'd from the Arms of her Unhappy Friends, and hurried to the Altar, where ſhe behaves her ſelf with a decency becoming her Sex, and a Magnanimity equal to her Blood, and ſo very affecting, that even the Prieſt wept. The animated Thoughts and lively Images of this Poem are numerous....

In his *7th* Book is an admirable Deſcription of the Plague —*Dira Lues.* In the *8th* of Hunger —*Eſt locus extremis Scythiæ.* In the *11th* of Sleep. —*Eſt prope Cimmerios.* In the *12th* of Fame —*Orbe locus medio eſt* ....

Take notice of the Juſtneſs and Perſpicuity of his Allegories; which are either Phyſical or Natural, Moral or Hiſtorical. Of the firſt Kind is the Fable of *Apollo* and *Python*; In the explanation of this all the Mythologiſts agree; Exhalations and Miſts being the conſtant effects of Inundations, are here diſſipated by the Rays of the Sun.

Of the *2d* Kind, are *Acteon* torn to Pieces by his own Pack of Dogs, and *Eriſicthon* ſtarv'd by the Diſeaſe of Hunger. Theſe two Allegories ſeem to ſignify, that Extravagance and Luxury end in Want.

Of the *3d* is the Story of the Rape of *Europa*. Hiſtory ſays, ſhe was Daughter to *Agenor*, and carried by the *Candians* in a Gally, bearing a Bull in the Stern, in order to be Married to one of their Kings nam'd *Jupiter*.

The Reader cannot fail of obſerving how many excellent Leſſons of Morality *Ovid* has given us in the courſe of his Fables.

The Story of *Deucalion* and *Pyrrha* teaches, that Piety and Innocence cannot miſs of the Divine Protection, and that the only Loſs irreparable is that of our Probity and Juſtice.

That of *Phaeton*; how the too great Tenderneſs of the Parent proves a Cruelty to the Child; and that He, who would climb up to the Seat of *Jupiter*, generally meets with his Bolt in the way.

The Tale of *Baucis* and *Philemon* is moſt inimita-

bly told. He omits not the minuteſt Circumſtance of a Cottage Life; and is much fuller than *Virgil*, (G. 4.) where he brings in his contented Old Man *Corycius*. *Ovid* repreſents a good Old Couple, happy, and ſatisfied in a cleanly Poverty; hoſpitable, and free of the few things that Fortune has given them; moderate in their Deſires; affectionate in their Conjugal Relation; ſo Religious in Life, that when they obſerv'd their homely Cabbin riſing to a Temple, all the Bounty they askt of the Gods they had entertain'd, was, that They might do the Office of Prieſthood there; and at their Death, not to ſurvive one another.

The Stories of *Lycaon* and *Pentheus*, not only deter from Infidelity, and Irreverence to the Gods; but the laſt alſo ſhows, that too great Zeal produces the ſame effects, as none at all; and that Enthuſiaſm is often more cruel than Atheiſm.

The Story of *Minos* and *Sylla* repreſents the Infamy of ſelling our Country; and teaches, that even they who love the Crime, abhor the Criminal.

In *Cippus* we find a noble Magnanimity, and Heavenly Self-denial: He prefer'd the Good of the Republick to his own Private Grandeur; and choſe with an Exemplary Generoſity, rather to live a private Free-man out of *Rome*, than to command Numbers of Slaves in it.

From the Story of *Hercules*, we learn that Glory is a Lady, who, like many others, loves to have her Admirers ſuffer a great deal for her. The Poet enumerates the Labours of the Heroe, ſhows how he conquer'd every thing for Others, but nothing for Himſelf: Then does him the Poetical Juſtice

of

of an Apotheoſis; thinking it moſt fit that one, who had born the Celeſtial Orbs on his ſhoulders, ſhould have a Manſion among them.

From the Aſſumption of *Romulus*; That when War is at an end, the chief Buſineſs of Peace ſhould be the enacting good Laws; that after a People are Preſerv'd from the Enemy, the next care ſhould be, to Preſerve them from Themſelves; and therefore the beſt Legiſlators deſerve a Place amongſt Heroes, and Deities.

From *Ariadne* being inhumanly deſerted by *Theſeus*, and generouſly receiv'd by *Bacchus*, we find, that as there is nothing we can be ſure of, ſo there is nothing we ought to deſpair of.

From *Althea* burning the Brand; That we ſhould take care leſt under the notion of Juſtice, we ſhould do a Cruelty; for they that are upon Revenge, only endeavour to imitate the Injury.

From *Polyphemus* making Love to *Galatea* one may obſerve, that the moſt Deform'd can find ſomething to like in their own Perſon. He examines his Face in the Stream, combs his rufull Locks with a Rake, grows more exact, and ſtudious of his Dreſs, and diſcovers the firſt Sign of being in Love, by endeavouring at a more than uſual Care to Pleaſe.

The Fable of *Cephalus* and *Procrys* confirms, that every Trifle contributes to heighten the Diſeaſe of Jealouſy; and that the moſt convincing Proofs can ſcarce cure it.

From that of *Hippomenes*, and *Atalanta* we may diſcover, that a generous Preſent helps to perſwade, as well as an agreeable Perſon.

From *Medea*'s flying from *Pelias*'s Court; that

the offer'd Favours of the Impious ſhould be always ſuſpected; and that they, who deſign to make every one fear them, are affraid of every one.

From *Myrrha*; that Shame is ſometimes hard to be overcome, but if the Sex once gets the better of it, it gives them afterwards no more trouble.

From *Cenis*; That Effeminacy in Youth may change to Valour in Manhood; and that as Fame periſhes, ſo does Cenſure.

From *Tereus*; That one Crime lays the Foundation of many; and that the ſame Perſon, who begins with Luſt, may conclude with Murder.

From *Midas*; That no body can puniſh a Covetous man worſe than Himſelf; That ſcarce any thing would ſometimes prove more fatal to us, than the Completion of our Own Wiſhes; and that He who has the moſt Deſires, will certainly meet with the moſt Diſappointments.

From the *Pythagorean* Philoſophy it may be obſerv'd, that Man is the only Animal who kills his Fellow-Creature without being Angry.

From *Proteus* we have this Leſſon, That a Statesman can put on any Shape; can be a Spaniel to the Lyon, and a Lyon to the Spaniel; and that He knows not to be an Enemy, who knows not how to ſeem a Friend; That if all Crowns ſhould change their Miniſtry as often as they pleaſe, tho' they may be call'd other Miniſters, they are ſtill the ſame Men.

The Legend of *Æſculapius*'s Voyage to *Rome* in form of a Snake, ſeems to expreſs the neceſſary Sagacity requir'd in Profeſſors of that Art, for the readier Inſight into Diſtempers: This Reptile being

eing celebrated by the Naturaliſts for a quick ight

Cur in amicorum vitium tam cernis acutum.
Quam aut Aquilæ, aut Serpens Epidaurius? ---

The venerable *Epidaurian* aſſum'd the Figure of Animal without Hands to take Fees; and there- re grateful Poſterity honour'd him with a Tem- e. In this manner ſhould wealthy Phyſicians, on proper occaſions, Practiſe; and thus their rviving Patiens reward.

The immortal Mr. Dryden, *in his Life of* Virgil, *has theſe remarks.*

Virgil's Æneis had anciently the Title of the *Imperial Poem*, or *Roman Hiſtory*, and deſerv- ly; for though he were too Artful a Writer to t down Events in exact Hiſtorical order, for hich *Lucan* is juſtly blam'd; yet are all the moſt nſiderable Affairs and Perſons of *Rome* compriz'd this Poem. He deduces the Hiſtory of *Italy* om before *Saturn* to the Reign of King *Latinus*; d reckons up the Succeſſors of *Æneas*, who ign'd at *Alba*, for the ſpace of 300 years, down the Birth of *Romulus*; deſcribes the Perſons nd principal Exploits of all the Kings, to their xpulſion, and the ſetling of the Common-wealth. fter this he touches promiſcuouſly the moſt re- arkable Occurrences at Home and Abroad, but iſts more particularly upon the Exploits of *Au- uſtus*; inſomuch that though this Aſſertion may ppear at firſt a little ſurprizing; he has in his Vorks deduc'd the Hiſtory of a conſiderable Part of

of the World from its *Original*, through the *Fabulous* and *Heroick* Ages, through the *Monarchy* and *Common-wealth* of *Rome*, for the ſpace of 4000 years down to within leſs than 40 of our *Saviours* Time of whom he has preſerv'd a moſt illuſtrious Prophecy. Beſides this, he points at many remarkable Paſſages of Hiſtory under feigned Names the Deſtruction of *Alba*, and *Veii*, under that of *Troy*: the Star *Venus*, which, *Varro* ſays, guided *Æneas* in his Voyage to *Italy*, in that Verſe,

Matre Deâ monſtrante viam.

Romulus his Lance taking Root and budding, deſcrib'd in that Paſſage concerning *Polydorus* Lib. 3.

——Confixum ferrea texit
Telorum ſeges, & jaculis increvit acutis.

The Stratagem of the *Trojans* boring holes in their Ships, and ſinking them, leſt the *Latins* ſhould burn them, under that Fable of their being transform'd into *Sea-Nymphs*: And therefore the Ancients had no ſuch reaſon to condemn that Fable as groundleſs and abſurd. *Cocles* Swimming the River *Tyber*, after the Bridge was broken-down behind him, is exactly painted in the 4 laſt Verſes of the 9*th* Book, under the Character of *Turnus*. *Marius* hiding himſelf in the Moraſs of *Minturnæ* under the Perſon of *Sinon*. Thoſe Verſes in the 2 Book concerning *Priam*,

Jacet ingens littore truncus, &c.

Seem originally made upon *Pompey* the *Great*. He ſeems to touch the Imperious and Intriguing Humour of the Empreſs *Livia*, under the Character of *Juno*. The irreſolute and weak *Lepidus* is well repreſented under the Perſon of King *Latinus*

Auguſtus

uguſtus with the Character of *Pont. Max.* under
at of *Æneas*; and the *raſh Courage* (always unfor-
nate in *Virgil*) of *Marc Anthony* in *Turnus*; the
iling Eloquence of *Cicero* in his *Phillipic*'s is well
itated in the Oration of *Drances*; the dull faith-
ll *Agrippa*, under the Perſon of *Achates*, accord-
gly this Character is flat: *Achates* kills but one
an, and himſelf receives one ſlight Wound, but
ither ſays nor does any thing very conſiderable
the whole Poem. *Curio*, who ſold his Country
r about 200,000*l*, is ſtigmatiz'd in that Verſe,
Vendidit Hic auro Patriam, Dominumque potentem
Impoſuit.——
vy relates that preſently after the death of the
o *Scipio*'s in *Spain*, when *Martius* took upon him
e Command, a Blazing Meteor ſhone round his
ead, to the aſtoniſhment of his Soldiers: *Virgil*
ansfers this to *Æneas*,
Lætaſque vomunt duo tempora flammas.
hus the ill Omen which happen'd a little before
e Battle of *Thraſimen*, when ſome of *Centurions*
ances took fire miraculouſly, is hinted in the like
ccident which befell *Aceſtes*, before the burning
f the *Trojan* Fleet in *Sicily*. The Reader will ea-
y find many more ſuch Inſtances. In other Wri-
rs there is often well-cover'd *Ignorance*; in *Virgil*
onceal'd *Learning*.

Whatſoever was moſt Curious in *Fabius Pictor*,
ato the Elder, *Varro*, in the *Ægyptian* Antiquities,
the form of Sacrifice, in the Solemnities of mak-
ng Peace and War, is preſerv'd in this Poem. *Rome*
ſtill above ground, and flouriſhing in *Virgil*. And
ll this he performs with admirable Brevity. The
Eneis was once near Twenty-times bigger than he
left

left it; ſo that he ſpent as much time in blottin
out, as ſome Moderns have done in writing whol
Volumes. But not one Book has his finiſhin
Strokes: tho' he employ'd 11 years upon his *Æneis*
The *6th* Book ſeems one of the moſt perfec

Mr. *Dryden*, in the Dedication of his Tranſlat
on of *Juvenal*, compares *Virgil* with *Horace*, an
and ſays that *Virgil* himſelf muſt yield to *Hora*
in the Delicacy of his Turns, his Choice of Word
and perhaps the Purity of his Latin. He who ſa
that *Pindar* is inimitable, is himſelf inimitable
his Odes. But the Contention betwixt theſe tw
great Maſters, is for the Prize of *Satyr*; in whic
Controverſy, all the *Odes* and *Epodes* of *Hora*
are to ſtand excluded; Becauſe *Horace* has wri
ten many of them againſt his Private Enemies. Ye
theſe, if juſtly conſider'd, are ſomewhat of th
Nature of the *Greek Silli*, which were Invective
againſt particular Sects and Perſons. But *Hora*
had purg'd himſelf of this his Choler before h
enter'd on thoſe Diſcourſes, which are more pro
perly call'd *Roman Satyr*: He has not now to d
with a *Lyce*, a *Canidia*, a *Caſſius Severus*, or a *Me*
nas; but is to Correct the Vices and the Follie
of his Time, and to give the Rules of a Happ
and Virtuous Life.

Mr. Dryden

Mr. Dryden, *in the Dedication of his Tranſlation of* Juvenal, *has theſe Remarks.*

IN my Compariſon of *Juvenal* and *Horace*, I would willingly divide the Palm betwixt them, upon the two Heads of Profit and Delight, which are the two Ends of Poetry in general. It muſt be granted by the Favourers of *Juvenal*, that *Horace* is more copious and profitable in his Inſtructions of Human Life: But in my particular opinion, (which I ſet not up for a Standard to better Judgments) *Juvenal* is the more delightful Author. I am profited by both, I am pleas'd with both; but I owe more to *Horace* for my Inſtruction; and more to *Juvenal* for my Pleaſure. That *Horace* is ſomewhat the better Inſtructor of the two, is prov'd from hence, that his Inſtructions are more general; *Juvenal*'s more limited. So that granting, that the Counſels which they give are equally good for Moral uſe; *Horace*, who gives the moſt various Advice, and moſt applicable to all Occaſions which can occur to us in the Courſe of our Lives (as including in his Diſcourſes not only all the Rules of Morality, but alſo of Civil Converſation) is undoubtedly to be prefer'd to Him who is the more circumſcrib'd in his Inſtructions, makes them to fewer People, and on fewer Occaſions, than the other. *Bonum quo communius, eo melius.* *Juvenal*, excepting only his firſt Satyr, is in all the reſt confin'd to the expoſing ſome Particular Vice; that he laſhes, and there he ſticks. His Sentences are truly ſhining and inſtructive: but they are

ſprinkled here and there, *Horace* is teaching us in every Line, and is perpetually Moral; He had found out the skill of *Virgil*, to hide his Sentences: to give you the Virtue of them, without ſhowing them in their full Extent: which is the Oſtentation of a Poet, and not his Art.... Folly was the proper Quarry of *Horace*, and not Vice: And, as there are but few notoriouſly Wicked Men, in compariſon with a Shoal of Fools and Fops, ſo 'tis a harder thing to make a man Wiſe than to make him Honeſt: for the Will is only to be reclaim'd in the one; but the Underſtanding is to be inform'd in the Other. There are Blind-ſides and Follies, even in the Profeſſors of Moral Philoſophy; and there is not any one Sect of them that *Horace* had not expos'd. Which, as it was not the Deſign of *Juvenal*, who was wholly employ'd in laſhing Vices, ſome of them the moſt enormous that can be imagin'd; So, perhaps, it was not ſo much his Talent.... The Divine Wit of *Horace* left nothing untouch'd; he enter'd into the inmoſt Receſſes of Nature, found out the Imperfections even of the moſt Wiſe and Grave, as well as of the Common People; Diſcovering, even in the great *Trebatius*, to whom he addreſſes the firſt Satyr, his hunting after Buſineſs and following the Court, as well as in the Perſecutor *Criſpinus*, his Impertinence and Importunity. 'Tis true, he expoſes *Criſpinus* openly, as a Common Nuiſance: but he rallies the other as a Friend, more finely. The Exhortations of *Perſius* are confin'd to Noble-men. And the Stoick Philoſophy is that alone which he recommends to them. *Juvenal* exhorts to particular Virtues, as they are expos'd to thoſe Vices againſt

gainſt which he declaims: But *Horace* laughs to ſhame all Follies, and inſinuate Virtue, rather by familiar Examples, than by the ſeverity of Precepts.... If any fault can be found in *Juvenal*, 'tis that he is ſometimes too luxuriant, too redundant; ſays more than he needs. His Thoughts are as juſt as thoſe of *Horace*, and much more elevated. His Expreſſions are generous and more Noble; his Verſe more numerous, and his Words are ſuitable to his Thoughts, ſublime and lofty.... The low Style of *Horace* is according to his Subject, that is generally groveling; I queſtion not but he could have rais'd it: For the 1*ſt* Epiſtle of the 2*d* Book, which he writes to *Auguſtus*, (a moſt inſtructive Satyr concerning Poetry) is of ſo much Dignity in the Words, and of ſo much Elegancy in the Numbers, that the Author plainly ſhows, the *Sermo pedeſtris* in his Other Satyrs, was rather his Choice than his Neceſſity.... The Sauce of *Juvenal* is more poignant, to create in us an Appetite of reading him: the Meat of *Horace* is more nouriſhing; but the Cookery of *Juvenal* more exquiſite; ſo that granting *Horace* to be the more general Philoſopher, we cannot deny that *Juvenal* was the greater Poet, I mean in Satyr. His Thoughts are ſharper, his Indignation againſt Vice more vehement; his Spirit has more of the Common-wealth Genius; he condemns Tyranny, and aſſerts the *Roman* Liberty.... *Horace* was a mild Admoniſher, a Court-Satyriſt, fit for the gentle Times of *Auguſtus*.. *Juvenal* liv'd in an Age that deſerv'd a more ſevere Chaſtiſement, Vices were more groſs and open, more flagitious, more encourag'd by the Example of a Tyrant, and more

protected by his Authority. Therefore, whereſoever *Juvenal* mentions *Nero*, he means *Domitian*, whom he dares not attack in his own Perſon, but Scourges him by Proxy.

Mr. Drydens *thoughts on* Perſius *are theſe*;

Perſius rather inſulted over Vice and Folly, than expos'd them, like *Juvenal* and *Horace*. And as Chaſte and Modeſt as he is eſteem'd, it cannot be deny'd, but that in ſome Places he is broad and fulſom, as the latter Verſes of the *4th* Satyr, and of the *6th* ſufficiently witneſs. And 'tis to be believ'd, that he who commits the ſame Crime often, and without neceſſity, cannot but do it with ſome kind of Pleaſure. In ſhort, *Perſius* is manifeſtly below *Horace*, becauſe he borrows moſt of his greateſt Beauties from him....

Perſius is not ſometimes, but generally obſcure; and therefore *Caſaubon* excuſes him by alledging that it was *ſe defendendo*, for fear of *Nero*; and that he was commanded to write ſo cloudily by *Cornutus*, in Virtue of Obedience to his Maſter....

Satyr is of the nature of Moral Philoſophy, as being inſtructive. The Philoſophy in which *Perſius* was educated, and which he profeſſes thro' his whole Book, is the Stoick. And though there are ſome Abſurdities in this Philoſophy, yet *Perſius* has fallen into none of them: what he Teaches might be taught from Pulpits. Paſſion, Intereſt, Ambition, and all their bloody Conſequences of Diſcord, and of War, are baniſh'd from this Doctrine. Here is nothing propos'd but the Quiet

and

nd Tranquillity of the Mind; Virtue lodg'd at lome, and afterwards diffus'd in her general Ef- cts, to the Improvement and Good of Human ind. And therefore I wonder not that the late iſhop of *Salisbury* has recommended *Perſius* and e 10*th* Satyr of *Juvenal* (in his Paſtoral Letter) the ſerious peruſal and practice of the Divines his Dioceſs; as the beſt Common-Places for eir Sermons, as the Store-houſes and Magazines Moral Virtues, from whence they may draw t, as they have occaſion, all manner of Aſſiſtance r the Accompliſhment of a Virtuous Life, which e *Stoicks* have aſſign'd for the great End and erfection of Mankind. Herein then it is that *Per- s* has excell'd both *Juvenal* and *Horace*. He ſticks his own Philoſophy: He ſhifts not ſides, like *Horace*, who is ſometimes an *Epicurean*, ſometimes *Stoick*, ſometimes an *Eclectick*, as his preſent humour leads him: Nor declaims like *Juvenal* a- ainſt Vices, more like an Orator than a Philoſo- her. *Perſius* is every-where the ſame, true to the Dogma's of his Maſter: what he has learnt, he eaches vehemently; and what he teaches, that e practiſes himſelf. There is a Spirit of Sincerity n all he ſays: you may eaſily diſcern that he is n earneſt, and is perſwaded of that Truth which e inculcates. In this I am of opinion he excells *Horace*, who is commonly in Jeſt, and laughs while e inſtructs: And is equal to *Juvenal*, who was s Honeſt and Serious as *Perſius*, and more he could ot be.

Mr. Dryden's

Mr. Dryden's *Character of* Hudibras *is this,*

THE worth of his Poem is too well known to need my Commendation, and he is above my Cenſure: His Satyr is of the *Varronian* kind tho' unmixt with Proſe. The choice of his Numbers is ſuitable enough to his Deſign, as he has manag'd it: But in any other hand, the Shortneſs of his Verſe, and the quick returns of Rhyme, had debas'd the Dignity of Style. And beſides, the double Rhyme (a neceſſary Companion of Burleſque Writing) is not ſo proper for Manly Satyr; for it turns Earneſt too much to Jeſt, and gives us a Boyiſh kind of Pleaſure. It tickles aukwardly with a kind of Pain, to the beſt ſort of Readers: We are pleas'd ungratefully, and if I may ſo ſay, againſt our Liking. We thank him not for giving that unſeaſonable Delight, when we know he could have given us a better, and more ſolid. He might have left that Task to others, who not being able to put in Thought, can only make us grin with the Excreſcence of a Word of two or three Syllables in the Cloſe. 'Tis, indeed, below ſo great a Maſter to make uſe of ſuch a little Inſtrument. But his good Senſe is perpetually ſhining through all he writes; It affords us not the time of finding Faults: We paſs thro' the Levity of his Rhyme, and are immediatly carry'd into ſome admirable uſefull Thought. After all, he has choſen this kind of Verſe; and has written the beſt in it; And had he taken another, he would always have Excell'd.

For

For a farther Dissertation on the Ancient Poets, I refer you to the Spectator.

Vol. I. Pag. 168. 241.
Vol. II. Pag. 34. 118.
Vol. IV. Pag. 59. 81. 103. 107. 127. 151. 172. 179. 203. 226. 253. 257. 267. 273. 279. 285. 291. 297. 303. 309. 315. 321.

INSTRUCTI-

INSTRUCTIONS

For Reading the

CLASSICK AUTHORS:

DRAWN FROM

Hales, *Felton*, and *Blackwall.*

PART II.

The Learned Mr. Hales's Method of Reading Profane Hiſtory. Extracted out of his Golden Remains.

IN peruſal of *Hiſtory*, firſt, get ſome Writers in *Chronology* and *Coſmography*. For if you be ignorant of the *Times* and *Places*, when and where the things you read were done, it cannot but breed Confuſion in your Reading, and make you many times groſsly to ſlip and miſtake in your Diſcourſe. When therefore you ſet to your book, have by you *Helvicus*'s *Chronology*; and a *Map* of the Country in which you are Converſant; and repair unto them to acquaint you with *Time* and *Place*, *when* and *where* you are. If you be perſuing the *Ancient Hiſtories*, then *Ptolemy*'s *Maps*, or *Ortelius*'s *Conatus Geographici*: *

As for the Method of Reading Hiſtory, note that there are in Story two things eſpecially conſiderable: Firſt, the *Order of the Story it ſelf*; and ſecondly, *Moral Obſervations*, for Common Life and Practice. For the latter of theſe there needs no *Method* in reading; All the Method is in *Digeſting* your Reading, by bringing it into *Heads or Com-*

* Or rather Dr. *Wells*'s *Book* and *Maps* of *Ancient* and *Modern Geography* (which though thin are very Correct); Or elſe a ſmaller Collection, contain'd in an 8vo lately publiſh'd, entitled *Geographia-Claſſica*: wherein the Chief Places mention'd in the *Greek* and *Latin Claſſicks*, are deſcrib'd, in 29 Maps. As alſo Mr. *Edwards Claſſical-Geographical Dictionary*, may be very uſeful.

mon Places, or *Index's* or the like. For in this kind read what Books, and in what Order you will, it matters not, ſo your *Notes* may be in ſome ſuch Order as may be Uſeful for you. For the former, i. e. the Courſe and *Order of the Story*, the *Order of reading* ought to be the ſame with the *Order of the things themſelves*: what was *firſt done*, that is to be *read in the Firſt Place*; what was next, in the next place, and ſo on; The *Succeſſion* and *Order of Time* and *Reading*, being the ſame. This if you mean to obſerve *exactly* (which I think it is not ſo neceſſary for you to do) you muſt range your *Authors* according to the *Times*, wherein the things they wrot were *Acted*, and in the ſame *Order* read them.

But before you come to read the *Acts of any People*, it may not be amiſs firſt to take a General View of that *Hiſtory* which you mean more Particularly to peruſe, by reading ſome ſhort *Epitome*. So, ere you read the *Roman Story*, firſt read carefully *Lucius Florus*, who briefly continues the Hiſtory from *Romulus* till *Auguſtus* ſhut the Temple of *Janus*: And if you would yet go lower, read *Eutropius's Breviarium*, who from the ſame Period continues the Hiſtory unto *Jovianus* the *Emperor*. This will give you a General Taſte of your buſineſs, and add light unto Particular Authors.

This done, then take *Livy* in hand. Now tho *Livy* is very imperfect, and parts of him loſt, yet I adviſe you to read him throughout, without interruption. And when you have done ſo, if you pleaſe, you may look back, and take a View of his *Imperfections*, and ſupply them out of ſome other Authors, partly Latin, as *Juſtin*, *Saluſt*, *Cæſars Commentaries*,

entaries, *Hirtius*, *Velleius Paterculus*: partly Greek, *s*, *Polybius*, *Plutarch*, *Dionyſius Halicarnaſſus*, *Appi- Alexandrinus*, *Dion Caſſius*.

Having thus brought the Hiſtory to the *Change the Empire*, you muſt now begin another Courſe; nd firſt you muſt take in hand *Suetonius Tranquil-s*, who being carefully perus'd, your way lies pen to the reading of our *Politician*'s Great Au- hor *Tacitus*, whoſe Imperfections you may ſup- ly by reading *Dion Caſſius*, or his Epitomizer *Xi- ilin*, though by reaſon of your fore-reading *Sue- nius*, you will find your ſelf, for a good part of he *Story*, furniſh'd beforehand.

And thus are you come to the Reign of *Nerva*, here *Suetonius* and *Tacitus* ended: hitherto to ome is a reaſonable Task for you yet.

If you ſhall deſire to know the State and Story fterward till *Conſtantines* Death, and the *Diviſion the Empire*, or farther to the Fall of the *Weſtern mpire*; let me underſtand your mind, and I will atisfy you.*

For the Editions of thoſe *Authors* hitherto men- ion'd; your choice is beſt of thoſe whom either *Lipſius*, or *Gruterus*, or *Caſaubon* have publiſh'd. *Plutarch*'s *Latin* is not very good, therefore I ad- iſe you to read him in *French* or *Engliſh*. But as or *Tacitus*, you ſhould take good advice in read- ng of him: *Lipſius*, *Savile*, *Pichena*, and others,

* Give me leave to recommend *Plutarch*'s Lives and Morals; and Mr. *Echards* Roman, and Eccleſiaſtical Hiſtory. † There are ſeveral other Editions of theſe and other Claſſical Authors (cum Notis *Va- riorum*, & in uſum *Delphini*) by theſe celebrated Printers, viz. *Robert* and *Henry Stephens*, *Aldus*, *Wechelius*, *Plantin*, *Sm. Elzevir*, *Junta*, *Vaſco- anus*, *Frellonius*, *Colinæus*, &c.

have

have taken great pains with him in clearing th
Text, in ſettling the Reading, opening th
Cuſtoms, expounding the Story, &c. and ther
fore you muſt have recourſe unto them; Yet th
is only *Critical* not *Courtly* Learning: *Tacitus* f
Your uſe requires other kinds of Comments. Fo
ſince he is *Conciſe*, *Denſe*, and by repute a very *Ora*
lous Writer, almoſt in every Line pointing at ſom
State-Maxim; it had been a good Employme
for ſome good Wit, to have expounded, prov
and exemplified at large, what he does for t
moſt part but intimate. Something our Age h
attempted in this kind, though to little purpo
Gruterus has collected certain places here a
there, collected out of him: and *Scipio Ammir*
has gloſs'd upon him in ſome Places: But *Anni*
Scotus (Groom of the Chamber to *Sixtus Quint*
has deſperately gone through him all, whom
would wiſh you to look upon, not for any gre
good you ſhall reap by him (for he is the worſt th
ever I read) only you ſhall ſee by that which h
has with great infelicity attempted, what kind o
Comment it is, which if it were well done, woul
be very acceptable us.

From the *Order of Reading*, we come to the *Ex*
cerpta, and to ſuch things as we obſerve and *gath*
in our Reading. Here are two things to be obſerv'd;
Firſt the *Matters* and things which we collect;
Secondly, the *Manner of Obſerving*, gathering, and
regiſtring them in our Paper-books for our ſpee-
dy uſe.

To omit all that which belongs to the *Style* and
Language wherein your Author writes, in which I
ſuppoſe you mean not much to trouble your ſelf;

Matters

latters obſervable in *Hiſtory*, may be all rank'd nder three Heads; 1. There is the *Story* it ſelf, hich uſually we gather by Epitomizing it. 2. There e *Miſcellanea*, ſuch as are the Names and Geealogies of Men; Deſcriptions of Cities, Hills, ivers, Woods, &c. Cuſtoms, Offices, Magiſtrates, odigies; Certain quaint Obſervations, as Who as the Firſt Dictator? When the *Romans* firſt beın to uſe Shipping? Or to coin Gold? What anner of Monies the *Ancients* us'd? Their manr of War and Military Inſtruments; and an inite multitude of the like nature. 3. There are *oralia.*

For the 1*ſt* you need not trouble your ſelf aut it, it is already done to your hand. For there almoſt no *Story* of note, whereof there is not me Epitome, as good as any you can frame of our Own. Indeed if you did intend any exact nowledge of *Hiſtory*, it were well if you would this your ſelf, though it were *Actum agere*; Beuſe what we do our ſelves, ſticks beſt in our emories, and is moſt for our uſe. But ſince your im is at ſomething elſe, you may ſpare your wn, and make uſe of Others Labours. The 2*d* ead is pleaſant, but meerly *Critical* and *Schoſtical*, and ſo the leſs pertinent to you. The 3*d*, hich I call *Morals*, is the main thing. Under this comprehend all Moral Sentences and Common laces, all notable Examples of Juſtice, of Reliion, &c. Apothegms, *Vafrè & ſimulanter Dicta & acta*; Civil Stratagems and Plots; Cenſures upon nens Perſons and Actions; Conſiderations on nens Natures and Diſpoſitions: all things that ay ſerve for Proof or Diſproof, Illuſtration or Amplification

Amplification or any Moral place: Conſideration of the Circumſtances of Actions, the Reaſons why they prove Succeſsful; or their Errors, if they prove Unfortunate: as in the ſecond *Punic War* why *Annibal* ſtill prevail'd by *haſtning* his Actions; *Fabius*, on the contrary, by *Delay*. And this indeed is one of the ſpecial Advantages we reap by *Hiſtory*. And therefore I have always thought *Polybius* (might we have him perfect) one of the beſt that ever wrot *Story*. For whereas other *Hiſtorians* content themſelves with the True Reaſons of Events in Civil Affairs; *Polybius*, when he has *Hiſtorically* ſet down an *Action* worthy conſideration, leaves it not ſo, but reviews, inſiſts, and as it were *Comments upon it*, conſiders all the *Circumſtances* that were of any force in the Management of it.... Have a particular regard to thoſe *Hiſtorians* who wrot the Tranſactions of their *Own Times*, or thoſe in which Themſelves were Agents, eſpecially if you find them to be ſuch as durſt tell the Truth. For as it is with *Painters*, who many times draw Pictures of fair Women, and call them *Helen* or *Venus*; or of Great *Emperors*, and call them *Alexander* or *Cæſar*; yet we know they carry no Reſemblance of the Perſons whoſe Names they bear. So, when men write and decipher *Actions*, long *before their Time*, they may do it with great *Wit* and *Elegancy*, expreſs much *Politick Wiſdom*, and frame very *Beautiful Pieces*, but how near to the Life they expreſs the *Actions* themſelves, is much to be doubted; unleſs we were aſſur'd they drew it from Thoſe who Knew and Saw what they did.

One thing more I would admoniſh you of before I leave this Head. 'Tis a Common Fault in

to fill our Common-place Books with Obſervations of Great and *Famous Events*, either of Great *Battles* or Civil *Contentions*. The Expedition of *Hercules*'s Offspring for the Recovery of *Peloponneſe*; the Building of *Rome*; the Attempt of Regulus againſt the Great Serpent of Bagrada; The *Punic Wars*; The Ruin of *Carthage*; The Death of *Cæſar*, and the like. Mean while things of *Ordinary Courſe* and *Common Life*, gain no room in our Paper-books. One of the greateſt reaſons that ſo many Scholars in reading *Hiſtory* grow no wiſer, is becauſe they ſleight things of *Ordinary Courſe*, and obſerve only Great matters of more Note, but leſs Uſe. How does it profit a man who lives in *Peace*, to obſerve the Art how *Cæſar* manag'd *Wars*? Or by what methods he aſpir'd to the *Monarchy*? Or what Advantages they were that gave *Scipio* the day againſt *Hannibal*? Theſe things may be known, not becauſe the Knowledge of them is Uſeful, but becauſe the Ignorance of them is Diſgraceful. Their greateſt Uſe being only as a Help to Diſcourſe. Let me therefore adviſe you in *Reading*, to have a care of thoſe Diſcourſes which treat of *Domeſtick* and *Private Actions*, eſpecially if they be ſuch, wherein Your ſelf deſigns to Venture your Fortune. For if you rectify a little your Conceit, you will ſee that it is the ſame Wiſdom which manages *Private* Buſineſs, and *State* Affairs, and that the one is acted with as much Folly and Eaſe, as the other.

From the *Order of Reading*, and the *Matters in Reading* to be obſerv'd, we come to the *Method of Obſervation*. What Order we are for our beſt uſe to keep in entring our Notes into our Paper-books.

In your Reading Extract and take down in your Books ſuch things as you like, going on continually without any reſpect unto Order; and for the avoiding of Confuſion, it will be very advantagious to allot ſome time for the reviewing your Notes; which do as much and as oft as you can; for by this means your Notes will be better fixt in your Memory, and your Memory will eaſily ſupply you with things of the like Nature, if by chance you have but imperfectly noted them; that ſo you may bring them together by *Marginal References*. But becauſe your Notes in time muſt needs ariſe to ſome bulk, that it may not be too great a Task, and too great loſs of Time to review them, I would have you to make a Large *Index* Alphabetically, and Regiſter in it your *Heads*, as they ſhall offer themſelves in the Courſe of your Reading, every *Head* under its proper *Letter*. For thus, though your Notes ly confus'd in your *Paper-Book*, yet are they digeſted in your *Index*, and to draw them together when you are to make uſe of them, will be nothing near ſo much pains as it would be, to have rang'd them under their ſeveral *Heads* (or Titles) at their firſt gathering.

Thus far the Learned Mr. *Hales*.

To which I thought good by way of Explanation to add the Opinion of the Ingenious Dr. Felton *about Common-Place Books, which in his excellent Book call'd A* Diſſertation on Reading the Claſſicks. *Pag.* 40. *he delivers thus,*

Never be perſwaded into what they call *Common-Places*, which can be of no uſe but in Circumſtantials of Time and Place, Cuſtom and Antiquity, and in ſuch Inſtances where Facts are to be remember'd, not where the Brain is to be exercis'd. In theſe caſes it is of Great Uſe: It helps the Memory, and ſerves to keep thoſe Things in a ſort of Order and Succeſſion. But *Common-placing* the *Senſe* of an Author, is ſuch a ſtupid Undertaking, that, if I may be indulg'd in ſaying it, they want *Common-ſenſe* that practice it. What Heaps of this Rubbiſh have I ſeen! O the Pains and Labour to record what other People have ſaid, that is taken by thoſe, who have nothing to ſay Themſelves! You may depend upon it, the Writings of theſe Men are never worth the Reading; the Fancy is cramp'd, the Invention ſpoil'd, their Thoughts on every Thing are prevented, if they Think at all; But 'tis the peculiar Happineſs of theſe *Collectors* of Senſe, that they write without *Thinking*.

I do moſt readily agree, that all the bright Sparkling Thoughts of the Ancients; their fineſt Expreſſions, and nobleſt Sentiments, are to be met with in theſe *Tranſcribers*: But how wretchedly are they brought in, how miſerably put toge-

ther! Indeed I can compare ſuch Productions to nothing but rich Pieces of Patch-work ſew'd together with Pack-thread.....

For we muſt confeſs the Truth; we can ſay nothing New, at leaſt we can ſay nothing Better, than has been ſaid before; but we may nevertheleſs make what we ſay our *Own*. And this is done when we do not trouble ourſelves to remember in what Page, or what Book we have read ſuch a Paſſage; but it falls naturally with the Courſe of our own Thoughts, and takes its Place in our Writings with as much Eaſe, and Looks with as good a Grace, as it appear'd in 2000 years ago.

This is the beſt way of remembring the *Ancient Authors*, when you reliſh their way of Writing, enter into their *Thoughts*, and imbibe their *Senſe*. There is no need of tying ourſelves up to an Imitation of any of them; much leſs to Copy, or tranſcribe them. For there is room for vaſt Variety of Thought and Style, as Nature is Various in her Works, and is Nature ſtill. Good Authors, like the celebrated *Maſters* in the ſeveral *Schools* of *Painting*, are *Originals* in their *Way*, and different in their Manner. And when we can make the ſame Uſe of the *Romans* as they did of the *Grecians*, and habituate ourſelves to Their Way of Thinking, and Writing, we may be equal in Rank, though different from them all, and be eſteem'd *Originals* as well as They.

he Judicious Mr. Blackwall, *in his* Introduction to the Claſſick's, *pag.* 112. *gives theſe following Directions how to Study them to Advantage.*

THIS in my opinion a right Method to begin with the beſt and moſt approv'd *Claſſick's*, nd to read thoſe *Authors* firſt which muſt often be ad over.... *Terence*, *Virgil*, *Horace*, *Ovid*, *Juve-l*, *Tibullus*, *Propertius*, cannot be ſtudy'd too uch, or gone over too often. One reading may ffice for *Lucan*, *Statius*, *Valerius Flaccus*, *Silius Ita-us*, *Claudian*; though there will be frequent oc-ſions to conſult ſome of their particular Paſſages. he ſame may be ſaid with reſpect to the *Greek* ets: *Homer*, *Pindar*, *Anacreon*, *Ariſtophanes*, *Eu-ides*, *Sophocles*, *Theocritus*, *Callimachus*, muſt never entirely laid aſide; and will recompenſe as ma-Repetitions as a Mans time and affairs will al-w. *Heſiod*, *Orpheus*, *Lycophron*, *Apollonius Rhodius*, *icander*, *Aratus*, *Oppian*, *Quintus Calaber*, will am-y reward the labour of one careful Peruſal. *Sal-ſt*, *Livy*, *Cicero*, *Cæſar*, and *Tacitus*, deſerve to be ad ſeveral times; and read them as oft as you eaſe, they will always afford freſh Pleaſure and mprovement. *Herodotus*, *Thucydides*, *Xenophon*, *Pla-*, *Demoſthenes*, are of the ſame Merit among the reeks. To which, I think, I may add *Lucian* and *lutarch*. *Lucian* is an Univerſal Scholar, and a rodigious Wit: He is *Attic* and neat in his Style, ear in his Narration, and wonderful Facetious in is Repartees. He furniſhes you with almoſt all he *Poetical Hiſtory* in ſuch a diverting manner, that

that you will not eaſily forget it; and ſupplies the moſt dry and barren Wit with a rich plenty of Materials. *Plutarch* is an Author of deep Senſe and vaſt Learning; though he does not reach his illuſtrious *Predeceſſors* in the Graces of his Language. His *Morals* are Sound and Noble, illuſtrated with a perpetual Variety of beautifull *Metaphors* and *Compariſons*, and enforc'd with very remarkable *Stories* and pertinent *Examples*. In his *Lives* there is a compleat Account of all the *Roman* and *Grecian Antiquities*; of their Cuſtoms and Affairs of Peace and War. Thoſe Writings will furniſh a capable and inquiſitive Reader with a curious Variety of *Characters*, with a very valuable Store of wiſe *Remarks* and ſound *Politic's*.

The reſt of the *Claſſicks* muſt by no means be neglected, but ought once to be carefully read over; and may ever after be occaſionally conſulted with much Advantage. We may with a little Allowance admit that Obſervation to be juſt, that He who would compleatly underſtand one *Claſſick* muſt diligently read *all*.

The *Greek Authors* wonderfully explain & illuſtrate the *Roman*. Compare them together and they will be a Comment to one another.... And by this means you will ſee how judicially the latter imitated the former. By obſerving what advantages *Virgil* has made of *Homer* in his *Æneid*, and *Theocritus* in his *Paſtorals*; How cleanly *Horace* has apply'd ſeveral Places out of *Anacreon* and other *Lyricks* to his own purpoſe, you will learn to collect precious Stores out of the *Ancients*.... It will be convenient and pleaſant to compare *Authors* together that were *Country*-men and *Fellow-Citizens*

s *Euripides*, *Thucydides*, *Xenophon*: That were *Con-*
mporaries, as *Theocritus* and *Callimachus*: That
rit in the ſame *Dialect*, as *Anacreon* and *Herodotus*
the *Ionic*: *Theocritus*, *Pindar*, and *Callimachus* upon
eres and the Bath of *Pallas*, in the *Doric*: That
rit upon the ſame Subject, as *Apollonius*, *Valerius*
Flaccus and *Theocritus*, on the Combat of *Pollux*
nd *Amycus*, and the Death of *Hylas*. *Saluſt*'s po-
te and curious Hiſtory of *Catiline*'s Conſpiracy,
nd *Tully*'s four glorious *Orations* upon the ſame
ubject, are the brighteſt *Commentaries* upon each
ther.

It will likewiſe be neceſſary for the Young Scho-
r diligently to remark and commit to Memory
e *Religious* and *Civil Cuſtoms* of the *Ancients*: An
curate Knowledge of them will make him capa-
e to diſcern and reliſh the Propriety of an Au-
ors Words, and the Elegance and Graces of his
lluſions....

That we may ſtill qualify our ſelves the better
read and reliſh the *Claſsicks*, we muſt ſeriouſly
udy the old *Greek* and *Latin Criticks*. Of the firſt
e *Ariſtotle*, *Dionyſius Longinus*, and *Dionyſius Ha-*
rnaſsus: Of the latter are *Tully*, *Horace* and
uintilian. Theſe are excellent *Authors*, which lead
eir Readers to the *Fountain-head* of true Senſe
nd Sublimity, &c.....

We ſhall ſtill have a compleater Notion of the
rfections and Beauties of the *Ancients*, if we
ad the choiceſt *Authors* in our own Tongue, and
me of the beſt Writers of our Neighbour Nati-
ns, who always have the *Ancients* in view, and
rite with their Spirit and Judgment. *For a Col-*
ction and Characters of which, I refer you to
the

the 125th Page of Mr. *Blackwall*'s *Introduction to t*
Claſsicks.

The ſame Excellent *Author*, Pag. *70th* ſhowin
the *Advantages* of Studying the *Claſsicks*, ſays, o
great Advantage is, that from a few of the be
of them may be drawn a good Syſtem and bea
tifull Collection of Sound *Morals*. There the Pr
cepts of a Virtuous and Happy Life are ſet off
the Light and Gracefulneſs of clear and movi
Expreſſion; and Eloquence is meritoriouſly e
ploy'd in vindicating and adorning Religion. T
Offices, *Cato Major*, *Tuſculan Queſtions*, &c. of T
want not much of *Epictetus* and *Antoninus* in M
rality, and are much Superior in Language. P
dar writes in an exalted Strain of *Piety* as well
Poetry; He carefully wipes off the Aſperſions th
Old *Fables* had thrown upon the *Deities*; and n
ver ſpeaks of Things or Perſons Sacred but wi
the tendereſt Caution and Reverence. He prai
Virtue and *Religion* with a generous Warmth, a
ſpeaks of its Eternal Rewards with a pious Aſſu
ance.... The famous *Greek* Profeſſor *Duport* h
(in his *Gnomologia Homerica*) made an entertaini
and uſeful Collection of *Homer*'s Divine and M
ral ſayings, and has with great Dexterity compar
them with parallel Paſſages out of the *Inſpir*
Writers. By which it appears that there is no Boo
in the World ſo like the Style of the *Holy Bible*
Homer. The noble *Hiſtorians* abound with M
ral Reflexions upon the Conduct of Human Li
and powerfully inſtruct both by Precepts and E
amples. They paint Vice and Villany in hor
Colours, and employ all their Reaſon and El
quence to pay due honours to Virtue, and rend
undiſſe

undiſſembled Goodneſs amiable in the Eye of Mankind. They expreſs a due Reverence for the eſtabliſh'd *Religion*, and a hearty Concern for the proſperous ſtate of their Native Country. *Xenophon's* memorable things of *Socrates* is a very inſtructive and refin'd Syſtem of *Morality*; it goes thro' all Points of Duty to *GOD* and Man, with great clearneſs of Senſe and ſound Notion, and with inexpreſſible Simplicity and Purity of Language. The Great *Socrates* there diſcourſes in ſuch a manner, as is moſt proper to engage and perſwade all ſorts of Readers: He argues with the Reaſon of a *Philoſopher*, directs with the Authority of a *Lawgiver*, and addreſſes with the Familiarity and Endearments of a *Friend*. He made as many Improvements in true *Morality*, as could be made by the unaſſiſted Strength of *Human Reaſon*; nay he delivers himſelf in ſome Places as if he was enlighten'd by a *Ray* from *Heaven*. In one of *Plato's Divine Dialogues*, *Socrates* utters a ſurprizing Propheſy of a *Divine Perſon*, a true Friend and Lover of Human Nature, who was to come into the World to inſtruct them in the moſt acceptable Way of Addreſſing their Prayers to the Majeſty of *GOD*.

No wonder ſome *Prelates* of our *Church* have recommended the ſerious Study of *Juvenal's* Moral Parts to their Clergy. That manly and vigorous *Author*, ſo perfect a Maſter in the ſerious and ſublime Way of *Satyr*, is not unacquainted with any of the Excellencies of good *Writing*; but is eſpecially to be admir'd and valu'd for his exalted *Morals*. He diſſwades from Wickedneſs and exhorts to Goodneſs, with Vehemence of Zeal that can

ſcarce be diſſembled, and Strength of Reaſon that cannot eaſily be reſiſted. He does not praiſe *Virtue* and condemn *Vice*, as one has a favourable and the other a malignant Aſpect upon a Man's Fortune in this World only; But he eſtabliſhes the unalterable Diſtinctions of *Good* and *Evil*; and builds his Doctrine upon the immoveable Foundation of *GOD* and infinite *Providence*. His *Morals* are ſuited to the Nature and Dignity of an *immortal Soul*; and like it, derive their Original from *Heaven*. How ſound and ſerviceable is that wonderful Notion in the 13*th* Satyr (V. 208. &c.) That an inward Inclination to do an ill thing is criminal, and that a Wicked Thought ſtains the Mind with Guilt, and expoſes the Offender to the Puniſhment of *Heaven*, though it never ripen into Action! A ſuitable Practice would effectually cruſh the Serpent's Head, and baniſh a long Train of Miſchiefs and Miſeries out of the World. What a Scene of Horror does he diſcloſe, when in the ſame *Satyr* (V. 192. &c. 210. &c.) he opens to our view the Wounds and Gaſhes of a *Wicked Conſcience*! The guilty *Reader* is not only terrify'd at the dreadful Cracks and Flaſhes of the *Heavens*, but looks pale and trembles at the *Thunder* and *Lightning* of the Poets awful *Verſe*. The Notion of true Fortitude cannot be better ſtated than it is in the 8*th Satyr* (V. 79. to V. 85.) where he preſſingly exhorts his *Reader* always to prefer his *Conſcience* and *Principles* before his Life; and not to be reſtrain'd from doing his *Duty*, or be aw'd into Compliance with a villanous Propoſal even by the Preſence and Command of a barbarous Tyrant, or the neareſt Proſpect of Death in all the circumſtances

ſtances of Cruelty and Terror. Muſt not a Profeſſor of *Chriſtianity* be aſham'd of himſelf for harbouring uncharitable and bloody Reſentments in his Breaſt, when he reads and conſiders that invaluable Paſſage againſt *Revenge* in the abovemention'd 13*th Satyr* (V. 181. &c.) where he argues againſt that fierce and fatal *Paſſion*, from the Ignorance and Littleneſs of that Mind which is poſſeſs'd with it; from the Honour and Generoſity of paſſing-by and forgiving Injuries; from the Example of thoſe wiſe and mild Men *Chryſippus* and *Thales*, and eſpecially that of *Socrates*, that undaunted *Champion* and *Martyr of Natural Religion*: who was ſo great a Proficient in the beſt *Philoſophy*, that he was aſſur'd his malicious Perſecutors and Murderers could do him no hurt; and had not himſelf the leaſt Inclination or riſing Wiſh to do them any: Who diſcours'd with that chearful Gravity and graceful Compoſure a few Moments before he was going to Dy, as if he had been going to take poſſeſſion of a *Kingdom*; and drank off the poiſonous *Bowl* as a *Potion of Immortality*.

Here I am aware, that upon this Commendation of *Juvenal* an Objection will be made againſt ſome faulty Paſſages; which I am ſo far from being able to defend, that I think they are not fit to be mention'd. Whence we may learn, that the greateſt *Beauties* in the *Pagan Morals* are mix'd with conſiderable *Blemiſhes*; that they have no Syſtem ſo *pure*, but ſome *Taint* cleaves to it. Only the *Chriſtian Inſtitution* furniſhes a ſufficient and perfect Scheme of *Morality*, in which there is not the leaſt Spot or Blemiſh to ſoil its Purity. *Seneca*, *Epictetus*, *Plutarch*, *Antoninus*, &c. deliver Diviner

Doctrines than the *Moraliſts* before them, becauſe they flouriſh'd in Times that afforded better Advantages for the Improvement of ſuch Studies. The *Morals* of the *Goſpel* had then enlightned and improv'd the World; the *Philoſophers* had learn'd to ſpeak in the Language of St. *Peter* and St. *Paul*; and *Pagan Theology* had dreſs'd her ſelf in many of the Ornaments of *Chriſtianity*.

A CHRONOLOGY OF THE CLASSICK AUTHORS:

Collected out of Helvicus *and* (*where he is deficient*) *out of* Isaacson's *Chronology. Those markt with an Asterism are out of* Helvicus, *the rest out of* Isaacson.

To which are added
Instructions for Reading *Chronology*.

PART III.

A CHRONOLOGY OF THE *CLASSICK AUTHORS:*

Mundi.	Ante Christ.	
2014	1034	Homer born. *
2048	800	Heſiod born. *
2370	578	Pythagoras flouriſh'd. *
2386	562	Æſop flouriſh'd.
2410	538	Zenophanes, the Poet.
2416	532	Anacreon, the Lyric Poet.
2430	518	Pindar, the Theban Poet, born. *
2433	515	Dionyſius, the Mileſian Hiſtorian.
2458	490	Sophocles, the Greek Tragical Poet, born. *
2466	482	Herodotus, the Greek Hiſtorian, born.
2470	478	Euripides, the Greek Tragical Poet, born. *
2481	467	Socrates, the Athenian Orator, born.
2486	462	Empedocles, the Pythagorean Philoſ. Poet, & Hiſt.
2497	451	Ariſtarchus, the Tragical Poet.
2514	434	Iſocrates, the Grecian Orator, born.
2519	429	Thucydides begins his Greek Hiſt.
2528	420	Ariſtophanes, the Greek Comical Poet, born.
2536	412	Cebes, the Thebean Philoſopher.
2561	387	Xenophon, the Athenian Hiſtorian flouriſh'd. *
2568	380	Demoſthenes, the Athenian Orator, born.
2584	364	Plato flouriſh'd. *
2592	356	Demoſthenes flouriſh'd. *
2595	353	Æſchines, his Antagoniſt. *
2637	311	Theophraſtus (Plato's Scholar) flouriſh'd.
2642	306	Epicurus, the Athenian Philoſopher, flouriſh'd.
2664	384	Ariſtoteles, the Prince of Philoſophers, born.
2690	258	Beroſus, the Chaldean Hiſtorian.

Anno Mundi.	Ante Chri.	
3693	255	Callimachus, the Greek Poet and Hiſt.
3716	232	Cato, the Cenſor, born.
3746	202	Polybius, the Grecian Hiſtorian.
3767	181	Plautus, the Comic Latin Poet, dyed. *
3794	154	Terentius, the Comic Latin Poet. *
3845	103	M. T. Cicero, born. *
3855	93	Lucretius, the Latin Poet, born.
3861	87	Saluſtius, the Roman Hiſtorian, born.
3862	86	Catullus, the Epigrammatiſt. *
3881	67	Virgilius, the famous Latin Poet, born.
3885	63	Horatius, the famous Latin Lyric, born.
3887	61	Diodorus Siculus, the Hiſtorian.
3891	57	Livius, the Roman Hiſtorian, born.
3906	42	Cornelius Nepos, the Orator and Hiſt. *
3907	41	Ovidius, born.
3922	26	Dionyſius Halicarnaſſæus, born. *
3929	19	Propertius, the Latin Poet. *
3935	13	Tibullus, Latin Poet. *
3940	8	Ovidius wrot Elegies. *
3942	6	Dionyſius Halicarnaſſæus writes his Hiſt.
	Anno Chriſti.	
	1	Strabo, the Geogr. and Hiſtorian.
	19	Trogus Pompeius, the Hiſt.
	25	Velleius Paterculus, the Hiſt.
	37	Joſephus, Hiſt. born.
	49	Q. Curtius, the Hiſt. *
	56	Perſius, the Poet and Satyriſt. *
	57	Epictetus, the Stoick.
	66	Petronius Arbiter, dyed.
	67	Lucanus the Poet, and Seneca the Philoſ. ſlain.
	78	Plinius dyed, under mount Veſuvius. *
	87	Martialis, the Epigrammatiſt, born. *
	85	Juvenalis, the Satyrical Poet, born.
	85	Quintilianus the Orator. *
	98	Cornelius Tacitus writes his Hiſt.
	106	Plutarchus, the Philoſ. Hiſt. and Orator. *
	129	Juvenalis dyed, ſays Scaliger.
	129	Suetonius Tranquillus, the Hiſt. *

Anno Christi.

140 Ptolomey, Geogr.
145 Justin the Hist.
203 Lucius Florus, the Hist. *
223 Herodianus, the Hist.
230 Longinus, the Philos.
234 Dion Cassius, Hist.
298 Lampridius, the Hist. *
325 Vopiscus, the Hist.
398 Aurelius Victor, the Hist.
361 Eutropius, Hist.
389 Orosius, Hist.
423 Zosimus, Hist.
390 Claudianus, Poet. *
502 Eustathius, Gr. Historian.
1465 Erasmus born.

Inſtructions for Reading Chronology.

THere are ſeveral *Æra's* or *Epocha's*, i. e. Dates of Time, us'd by ſeveral Nations, and upon ſeveral Occaſions. The two Principal ones are A. M. and A. D. From the Beginning of the WORLD, and from the Birth of CHRIST. The former ends in the year 3948, and the latter begins from thence.

To know then what year of the WORLD any year of the LORD is, Add the year of the LORD to the Number 3948, and the total is it. And to know what year before CHRIST any year of the WORLD is under 3948, Subſtract the Number given from 3948.

The *Romans* reckon'd U. C. *Urbe conditâ*, which was in the year 3198. So that to know what year of the WORLD any year ſince the *Building of Rome* is, Add it to 3198, and that is it. And to know what year of CHRIST any ſuch year is, Subſtract 752 (in which year of *Rome*, CHRIST was born) from the Number given, and the Reſidue is it.

The *Grecian Account* went by *Olympiads*, every *Olympiad* containing 4 years. This began in the year of the WORLD 3174. The Operation will be the ſame; only firſt you muſt reduce the *Olympiad* into years by Multiplying it by 4, and Add the odd years to them, and then proceed by the Total.

Bibliotheca Classica:

OR

A Catalogue of the Best *Classick Authors*, and other Books of Polite Learning, and their Best Editions.

PART IV.

A Catalogue of the beſt Claſſick Authors, *and other Books of Polite Learning, and their beſt Editions.*

Greek Poets.

HOmeri Ilias & Odyſſ. cum doctiſſ. Comment. Euſtathii & Indicibus celeberr. Edit. Romanæ. 2 Vol. Fol. 1542.

——Cum notis & variis Lect. Barnes &c. 2 Vol. 4*to*. Camb. 1711.

Heſiodi opera omnia, Gr. Lat. cum Scholiis. Ex edit. opt. Dan. Heinſii, ex Offic. Plantin. 4*to*. 1603.

——Cum Tzetzis Schol. Gr. & Pyladis Brixiani tranſl. in Lat. Carm. Chart. majore, Charact. pucherr. 8*vo*. Baſil. 1542.

Pindari Opera, Gr. Lat. cum notis Weſt & Welſted. Fol. E Theatro Oxon. 1697.

——Ex edit. Benedict. Salmur. 4*to*. 1620.

——Chartâ maj. Elegant. Comp. Typ. nitidiſſ. impr. apud Cratandr. 8*vo*. 1526.

Sophoclis Tragœdiæ, cum Schol. Gr. Chartâ maj. Ex edit. Hen. Stephani 4*to*. 1568.

——Tragœd. Gr. apud Aldum. 8*vo*. 1502.

Euripidis Tragœd. omn. Gr. Lat. cum Schol. Edit. opt. per Barnes. Fol. Cantabr. 1694.

——Cum Schol. Gr. in 2 Vol. 4*to*. apud Paul. Steph. 1602.

Ariſtophanis Comœdiæ omn. cum Schol. Gr. Lat. Fol. Allob. 1607.

——Cum

——Cum Scholiis antiq. Gr. Charact. magni
& Ex Edit. primâ apud Aldum. Fol. Ve
net. 1498.
——Gr. Edit. rariſſ. *4to.* Paris 1528.
——Comœd. 11. ex edit. primâ Græc. rari
Edit. apud Junt. *8vo.* 1515.
7. Hieroclis Comment. in Pythag. Gr. Lat. cu
Comment. Theod. Marculi nitidiſſ. 8v
Paris. 1583.
——Ejusdem Carmina Pythag. Gr. Lat. 8v
Rond. 1673.
8. Anacreontis Odæ. Gr. Lat. cum notis ex edi
Hen. Steph. charact. magnif. *4to.* 1554.
——Gr. & Lat. ex edit. & cum addit: Barn
8vo. 1705.
9. Æſchyli Tragœd. cum Schol. Gr. Lat. ex edi
opt. Stanlei. Fol. Lond. 1664.
10. Epigrammata Græc. collect. ex notis illuſtr
per Brodæum. nitidiſſ. impr. Franc. Fo
1600.

Greek Hiſtorians.

11. Plutarchi opera omn. Gr. Lat. 2 Vol. Fo
Francof. 1699.
——Gr. in 6 Vol. *8vo.* Exemp. pulcher. apu
Hen. Steph. 1572.
12. Platonis op. omn. Gr. Lat. 3 Vol. Fol. pe
Serranum. apud Hen. Steph. 1578.
13. Demoſthenis & Æſchinis Orationes Gr. La
Fol. à Wolphio. Allob. 1607.
——Gr. 3 Part. in 2 Vol. *8vo.* accuratiſſ. Edi
apud Aldum. 1554.
——Gr. & Lat. *8vo.* E Theatr. Oxon. 1704.
14. Iſocratis Orationes Gr. Fol. apud Aldum. 151
——Oper

——Opera omn. Gr. Lat. Fol. apud H. Steph. 1593.

——Op. omn. Gr. Lat. apud Oporin. 8*vo.* Baſil. 1571.

Polybii Hiſt. apud Iſ. Caſaubon. Gr. Lat. Fol. Opt. Edit. Paris 1609.

——Gr. Lat. Fol. apud Hervag. Baſil. 1549.

Strabonis Geographia Gr. Lat. Fol. Par. 1629.

——Per Caſaubon. Edit. ult. Paris. Fol.

Dionis Caſſii Hiſt. Rom. per Leunclav. Gr. Lat. Fol. Opt. Edit. 1606.

Dionyſii Halicarnaſſenſis Opera Gr. Lat. curâ

——Hudſon. 2 Vol. Fol. Oxon. 1704.

——Hiſt. Rom. Gr. Lat. Fol. nitidiſſ. impr. apud Wechel. 1586.

Thucydidis Hiſt. de Bello Pelopon. Lib. 8. Fol. Gr. Lat. curâ Hudſon, Oxon. 1696.

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——Gr. Lat. 8*vo.* Eleganter comp. & pulcher. exempl. apud Aldum. 1524.

——Gr. Lat. 8*vo* Oxon. 1679.

Græci Oratores. Edit. H. Steph. Fol. Paris.

Xenophontis opera omn. Gr. Lat. Fol. Opt. Edit. cum Notis & indicibus. Liber rariſſ. Paris 1625.

Luciani opera omn. Gr. Lat. Fol. Opt. Edit. per Bourdelotium. Paris. 1615.

Diogenis Laertii Vitæ Philoſoph. Gr. Lat. Opt. Edit. in 2 Vol. 4*to.* cum Figuris. Amſt. 1698.

——Gr.

——Gr. Edit. prim. nitid. apud Frobenium. 4to. 1533.

——Gr. Lat. ex edit. 2da. cum notis Casaubon. apud H. Stph. 8vo. 1593.

26. Simplicii Comment. in Epictetum, cum not. Salmasii, Gr. Lat. apud Elzev. 4to. 1640.

——Epicteti Enchiridion, Cebetis Tabula Theophrasti Characteres Ethici, &c. Gr. Lat. 8vo. cum notis. Oxon. 1680.

27. Phalaridis Epistolæ Gr. Lat. apud Oporin. 8vo. Basil. 1558.

28. Theophrasti Charact. Mor. Gr. Lat. ex edit. Casauboni. 8vo. Lugd. 1599.

Latin Historians, &c.

29. Luc. Flori Hist. Rom. Epitome, cum Interpret. Annæ Tan. Fabri fil. in Usum Delphini. 8vo. 1692.

30. Eutropii Hist. Rom. in Usum Delphini. 4to. Paris. 1683.

——Hist. Rom. cum variis Lect. & Annot. curâ Tho. Hearne. 8vo. E Theat. Oxon. 1703.

31. Livii Hist. Rom. cum variis doctiss. Annot. impr. apud Vaseosan. Fol. 1543.

——Hist. Rom. accuratiss. edit. & curiosa impr. apud Janson. Amstel. 8vo. 1661.

——Hist. 6 Vol. 8vo. curâ Hearne. Oxon. 170[illegible]

32. Justini Historia, ex opt. Grævii Edit. & cum notis ejusdem & Variorum. 8vo. Amst. 1699.

——Hist. 8vo. curâ Hearne. Oxon. 1705.

33. Cr. Sallustii Opera Omnia, cum Tullii Or[illegible]

in Catalinam &c. cum Badii Aſc. Comment. Fol. Lugd. 1523.

——Hiſt. Edit. in uſum Delphini. Paris. 4*to.* 1674.

——Conſpir. Cat. & Bell. Jugurth. &c. cum notis Variorum. 8*vo.* Ex Offic. Hack. 1665.

34. Julii Cæſaris Comment. ex antiq. edit. Fol. 1480.

——Comment. Gr. & Lat. notis Brantii. Lib. rariſſ. 4*to.* Franc. 1606.

——Cum Notis Variorum. Edit. opt. 8*vo.* Ex Offic. Elz. Amſtel. 1670.

——Cum interpret. Godwin. in uſum Delph. 8*vo.* London. 1693.

——Edmonds on Cæſars Comment. Fol. 1695.

35. Paterculi quæ ſuperſunt cum Annal. Vell. cum Var. Lect. ex Edit. Doct. Hudſon. 8*vo.* Oxon. 1693.

36. Valerii Maximi Exemp. memorab. cum Arſiganenſi Interpr. impr. Venet. Fol. 1488.

——Dicta & Facta memorabilia, cum Notis Variorum. Opt. Edit. 8*vo.* Amſt. 1670.

37. Suetonii opera omn. ex Edit. opt. apud Iſ. Caſaubon. Fol. impr. Paris. 1610.

——Vitæ Cæſarum &c. cum Notis Var. & Effig. Cæſarum 8*vo.* Ex Offic. Hack. 1667.

——Opera omn. cum Notis 8*vo.* E Theat. Oxon. 1676.

38. C. Corn. Taciti Opera omn. ex edit. & cum Comment. Lipſii nitidiſſ. apud Chr. Plant. Fol. 1585.

——Annales & Hiſt. per Rhenarum apud Froben. Fol. 1544.

——Opera omn. cum Notis. 2 Vol. 8*vo.* Ex

edit. opt. apud Bleau. 1685.

——Hiſt. and Annals, by Sr. Henry Savile, in 3 Vol. 8*vo*. 1698.

39. Petroni Arbitri Satyric. cum notis Var. ex edit. opt. 8*vo*. Liber rariſſimus. Amſt. 1669.

40. Minutii Fælicis Octavius: cum notis Rigalti & Daviſii. 8*vo*. Cant. 1707.

——4*to*. Cum notis Ouſeli. Lugd. Bat. 1652.

41. Corn. Nepotis De Vitâ excellent. Imperatorum. In uſum Delph. 8*vo*. Lond. 1692. & 1703.

42. Aurelii Victoris Hiſt. Roman. cum notis Var. 8*vo*. Amſtel. 1670. & 1696.

43. Senecæ Philoſophi Opera omnia, ex Edit. omnium primâ & rariſſ. exempl. pulchem. Tarviſii. Fol. 1478.

——Cum notis Var. in 3 Vol. 8*vo*. apud Elzev. Amſtel. 1672.

44. M. Tullii Ciceronis opera ex Victorii edit. opt. omnium longèque rariſſimâ. in 4 Vol. Fol. Typ. nitidiſſ. apud Junt. 1536.

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——Op. omnia Philoſoph. ex edit. & cum Comment. Beroaldi, nitidiſſ. & antiq. Exemplar. Fol. Bonon. 1496.

——Epiſtolæ ad familiares, ex edit. Grævii cum Not. Var. 2 Vol. 8*vo*. Amſt. 1676.

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45. Q. Curtii Hiſtoria Alexandri Magni, cum not. Var. & Figuris.. 8*vo*. Ex Offic. Elz. Amſt. 1673.

46. Quintiliani Inſtitutio Oratoria; Cum Raph. Regii

Regii Merulæ &c. Annot. nitid. Exempl. Fol. Paris 1527.

——Curâ Gibſon. 4*to*. Oxon. 1693.

——Ex edit. rariſſ. Rob. Steph. 4*to*. 1542.

——Op. omn. cum Notis Var. 2 Vol. 8*vo*. Lugd. Bat. 1665.

7. Eraſmi Rotterd. Colloquia, cum Notis Var. 8*vo*. Ex edit. Schrevelii nitid. charact. Lond. 1655.

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8. Plinii Epiſt. & Panegyric. Cum Sueton. de Viris illuſtr. & Jul. Obſeq. de Prodig. Curioſiſſ. apud Cratandrum. 8*vo*. Baſil. 1526.

——Ep. & Pan. cum notis. Cura Doct. Kennet 8*vo*. E Theat. Oxon. 1686.

——Naturalis Hiſtoria, cum Not. Var. 3 Vol. 8*vo*. Lugd. Bat. 1669.

9. Longinus de Sublimitate, &c. ex edit. opt. Jac. Tollii. 4*to*. Amſt. 1698.

——Cum Notis Hudſon. 8*vo*. Oxon. 1710.

10. Antoninus Imperator de rebus ſuis. Cum Notis Gatakeri. Edit. opt. Gr. Lat. 4*to*. Cantab. 1652.

11. Varronis opera omnia, cum notis Scaligeri, Turnebi, &c. Ex opt. edit. Liber rariſſ. 8*vo*. Amſt. 1623.

Latin Poets.

12. Virgilii opera omnia. Cum Comment. Honorat. Servii ex Editione omnium primâ. Fol. Venet. 1486.

——Cum Variis Lect. Typ. magnif. Impr. Cantab. 4*to*. 1701.

——Cum Notis Var. Ex edit. opt. in 3 Vol. 8vo. Lugd. Bat. 1686.

53. Horatii opera omn. Cum Comment. Lambini Exemplar. nitid. impr. Francof. Fol. 1570.

——Cantab. 4*to*, 1699.

——Cum not. Var. ex edit. opt. & rariſſ. E Offic. Hack. 8*vo*. 1670.

——Ex edit. 2*da*. & opt. apud Hen. Steph. 8v 1588.

——Select Odes of Horace tranſlated by emi nent hands. 8*vo*. 1715.

54. Juvenalis & Perſii Satyræ omn. cum notis Var 8*vo*. Ex edit. opt. Lugd. Bat. 1671.

——Holydays Notes on Juvenal. Fol.

——Cum Notis Lubini. 4*to*. apud Wechel 1603.

——Perſii Satyræ, cum Annotat. Caſaubon 8*vo*. Paris. 1605. & 1647.

55. Terentii Comœd. omnes, Cum Comment. Va riorum doctiſſ. Exemplar. pulcherr. Fol Paris. 1552.

——Cum 3 Comment. Anteſignani. Edit. n riſſ. 4*to*. Lugd. Bat. 1560.

——Cum. Var. Lect. 4*to*. Cantab. 1701.

——Cum not. Var. 8*vo*. apud Tr. Hack. 164

——Ex edit. Cami, in uſum Delphini. 8*vo*. Lo 1700.

——Ex edit. accuratiſſ. Pauli Manucii. apu Aldum. 8*vo*. 1541.

56. Ovidii opera omnia, Cum Variorum Docti Comment. opt. edit. 2 Vol. Fol. imp apud Wechel. Franc. 1601.

——In 3 Vol. 8*vo*. Notis Var. & Figuris Metamorph. opt. edit. Amſtel. 1683. 1692.

——Ex edit. *2dâ* & opt. apud Hen. Steph. 8*vo.* 1588.

7. Martialis Epigrammata, Cum notis Var. 8*vo.* apud Hack. 1670.

—— In uſum Delphini. 8*vo.* Lond. 1701.

8. Plauti Comœdia omn. Ex opt. edit. & cum Comment. Lambini. Typ. magnif. Macæi. Fol. 1576.

——Ex edit. & cum not. Phil. Paræi. Neap. Nem. 4*to.* 1619.

——Exempl. pulcherr. apud Aldum. 4*to.* 1522.

——Cum Notis Var. ex edit. opt. Gronovii. 2 Vol. 8*vo.* Ex Off. Hack. 1669.

——Cum annotat. Longolii, accuratiſſ. impr. 8*vo.* Colon. 1538.

9. Catulli, Tibulli, Propertii oper. omn. Cum Paſſeratii Comment. & Indic. Fol. Paris. 1608.

——Cantabr. 4*to.* 1702.

——Cum Not. Variorum, opt. edit. 8*vo.* Trajecti ad Rhenum. 1680.

10. Senecæ Tragœdiæ, Ex edit. Delrii, 2 Vol. 4*to.* Apud Plantin. 1603.

——Cum Notis Var. & ex opt. Gronovii edit. 8*vo.* Apud. Elzev. Lugd. Bat. 1661.

——Nitidiſſ. Impr. 8*vo.* Baſil. 1529.

11. Phædri Fabulæ, in Uſum Delphini. 8*vo.* Lond. 1688.

12. Statii opera omnia, cum Not. Var. ex edit. opt. 8*vo* Ex Offic. 1671.

13. Lucretius de rerum Naturâ, cum doctiſſ. Lambini Comment. 4*to.* Paris. 1564.

——Ex edit. & cum Notis doctiſſ. Creech. 8*vo.* Oxon. 1695.

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64. Lucani Pharſalia, cum Farnabii & Variorum Notis. 8*vo*. Apud Hack. Lugd. Bat. 16[illegible]
65. Claudianus, cum Annotat. Steph. Cluverii. 4[illegible] Paris. 1602.

Books in Divinity and Morality.

66. SS. Biblia utriuſque Teſtamenti Lat. Exe[illegible] gant. Tranſlat. Caſtalionis. Fol. Baſil. 15[illegible]
67. SS. Biblia utriuſque Teſt. Græc. Ex rariſſ. ed[illegible] Aldi. Fol. 1518.
68. Teſtamentum Novum Græcum, Charact. ma[illegible] nif. impr. ab Rob. Steph. 1550.
——— Cum Variant. Lect. per D. Mill. Fol.
——— Cum Var. Lect. per Epiſc. Fell. 8*vo*. O[illegible] 1675.
——— Per Tho. Bucks. 8*vo*. Cantabr. 1632.
69. A Common-Prayer Book.
70. Mr. Wheatly's Rational Illuſtration of it. 8[illegible]
71. Dr. Hammond's Practical Catechiſm. 8*vo*.
72. Grotius De Chriſtianæ Relig. Veritate. 8*vo*.
73. The Whole Duty of Man. 8*vo*.
74. Nowelli Catechiſm. Gr. Lat. edit. opt. Lond[illegible] 8*vo*. 1572.
75. Epiſc. Jewelli pro Eccleſiâ Angl. Apologia 12mo. Amberg. 1606.
76. Huetii Demonſtratio Evangelica. 2 Vol. 8[illegible] Curioſiſſ. Typ. Janſon. Amſt. 1680.
77. Dr. Goodman's Evening Conference. 8*vo*.
78. Walker of Education. 8*vo*.
79. Welchman on the 39 Articles of Religion. 8[illegible]
80. Tully's Enchiridion Didacticum. 8*vo*. 1673.
81. Puffendorfius de Officio Hominis. 8*vo*. 170[illegible]
82. Dr. Barecrofts Advice to a Son in the Univerſity. 8*vo*.

83. The

. The Tatlers and Spectators. By Sr. Ric. Steel. 8*vo.*
. Scharroon of Wiſdom. 2 Vol. 8*vo.* Engl. By Dr. Stanhope. 1697.
. Collier's Eſſays. 3 Vol. 8*vo.*
. Seneca's Morals: By Sr. Rog. L'Eſtrange 8*vo.*
. Fables with Morals and Reflections. per Id. Fol.
. Bona's Guide to Eternity. per Id. 8*vo.*
. Bp. Pearſon on the Apoſtles Creed. Fol.
. Bp. Stillingfleet's Origines Sacræ. Fol.
Mr. Fiddes's Body of Divinity. 2 Vol. Fol. 1718.

Libri Omiſſi.

. Lock of Human Underſtanding. Fol. 1700.
. The Critical Works of M. Rapin in 2 Vol. 8*vo.* Tranſl. by Dr. Baſ. Kennet.
. Waller, Cowley, Milton, B. Johnſon, Chaucer, Denham, Davenant, Otway, Dryden, Spencer, Shakeſpear, and Pope's Poems.
. Muſæ Anglicanæ. 3 Vol. 8*vo.*
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. Helvicus's Chronology. Fol. 1687.
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. Cluverii Geographica: Cum notis Bunonis & Tabulis Geograph. &c. Amſt. 1683.
0. Plutarchs Lives and Morals. 8*vo.*
1. Echards Roman Hiſtory. 5 Vol.
2. Roman Antiquities. By Dr. (Baſil) Kennet.
3. Greek Antiquities. By Bp. Potter. 2 Vol. 8*vo.* 1698.
4. Dr. Well's Ancient and Modern Geography, with

with his Set of Maps. Fol.

105. Geographia Classica, in 29 Maps. 8*vo.* 171

106. Echards Classical Geographical Dictionar 8*vo.* 1715.

107. Scapulæ Lexicon Gr. Lat. Fol.

108. Lexicon Ciceronianum, &c. Liber rariss. ap Hen. Steph. 1557.

109. Schrevelii Lexicon Gr. Lat. Ex opt. edit. c ra Jo. Hill &c. Lond. 1663.

110. Dictionarium Angl. Lat. & Lat. Angl. ex o edit. Elish. Colesii. Lond. 1679.

111. Pasoris Lexicon Gr. manuale in Nov. Te ment. 8*vo.* 1675.

112. Græca Grammatica Alex. Scoti. Ex edit. o 8*vo.* Lugd. 1605.

113. Grammatica Latina, cum Comment. & O servat. Oxon. 1675.

114. Gradus ad Parnassum. 8*vo.*

115. Bysh's Art of Engl. Poetry. 8*vo.*

116. Gildon's Compleat Art of Poetry. 8*vo.* 171

PAGAN MYTHOLOGY:

Showing how Pagan Stories were borrow'd from Scripture History --Collected out of *Voſſius*, *Macrobius*, *Lampridius*, *Bochartus*, *Diodorus Siculus*, *Philoſtratus*, *Diogenes*, *Lucian*, *Plato*, *Plutarch*.

PART V.

PAGAN MYTHOLOGY:

THE *Heathen Writers* borrow'd moſt of their Hiſtories and Notions from the *Sacred Writings*. To begin, where all things began, the *Creation*; This, as it is parcularly deſcrib'd by *Moſes* in the 4*th* Chapter of *eneſis*, is mention'd by *Sanconiathon*, *Orpheus*, *Heod*, and *Ovid*.

The production of *Adam and Eve*, is atteſted by *lato*, *Demoſthenes* and *Socrates*; who ſay that the *thenians* reckon themſelves to be Αὐτόχθονες, born f the Earth. Hence the Stories of the *Giants* nd *Terræ-filii*. *Ovid* applys and attributes this foration of Man to *Prometheus*, the name certainly f the *wiſe GOD*, for Προμηθεὺς is *ſapiens*, *providens*, *gax*. And this *Prometheus* form'd men of Clay. nd when *Ovid* adds, that he took *Fire from Heaen to animate his lumpiſh Clay*, what is it but *GOD's eathing into his noſtrils the Breath of Life*? Hence *Divinæ auræ Particula* And --*Dei pars*.

May we not think that *Adam's Dominion* over the eaſts, which was accompanied with his Calling em and giving them Names, was the foundation f what the Poets talk of *Orpheus's drawing the eaſts after him, and making them tame, and cauſing em to ſtand ſtill and* (as it were) *anſwer to their ames*?

The *Firſt and Innocent ſtate of Man*, is refer'd-to *Ovid* in his deſcription of the *Golden Age*, or *Saurn's reign*. *Paradiſe* it ſelf ſeems to have been

known under the Notion of the *Elyſian Fields*. Of theſe *Virgil* ſpeaks in his *6th Æneid*. The *Fortunate Iſlands* which the *Greeks* write of, a Place of extraordinary Delight, are the ſame. Or, if we muſt parallel it with a *Garden* ſo expreſsly call'd, we have *Alcinous* his Garden or Orchard in *Homer*, Odyſſ. Or, the *Garden of Adonis* may refer to that of *Eden*. Or, the pleaſant Orchards of the *Heſperides*, in which were Trees that bore *Golden Apples*. So the *Tree of Life* in this Garden, gave riſe to the Poets *Nectar* and *Ambroſia*, which ſhould have made the Eaters of it Immortal.

The *Fall of Adam and Eve*, eſpecially of the latter, becauſe ſhe was firſt and moſt eminent in the Tranſgreſſion, is repreſented by *Homer's Ate* (the Firſt-born Daughter of *Jupiter*) whom incenſed *Jupiter* thruſt down from *Heaven*, threatning that ſhe ſhould never be reſtor'd to that place again. It is not to be doubted that our Firſt Parent *Eve* was alſo meant by *Pandora*, whom *Heſiod* and others of the Ancients mention, acquainting us that out of her *Deadly Box* which ſhe gave to *Epimetheus*, flew all Evil into the World, and thereby ſhe became the Original of all the miſerable occurrences that happen to Human Kind.

Enock's being taken-up by God (together with the Tranſlation of *Elias* afterward) gave occaſion to the Stories of their *Hero's* being tranſlated; of *Aſtrea* and others leaving the world, and aſcending to Heaven alive, and being turn'd into Stars and Celeſtial Signs.

Noah's Flood is deſcrib'd under the name of *Deucalion's*: it being the uſual way of the *Grecians* to affix new Names to Perſons. *Ogyges's Flood* like

wiſe ſignifies the ſame. And *Ararat* or *Caucaſus*, is to be underſtood by *Parnaſſus*.

From the *Dove's bringing an Olive-branch*, we find in all Ages that this has been ever the ſymbol of *Peace and Concord*.

Janus, the moſt ancient King of *Italy*, is *Noah*, who coin'd Money which had on it the impreſs of a *Ship*, which repreſents the *Ark*. *Prometheus* likewiſe is another name for *Noah*; it being uſual for the *Greek* Poets to ſet forth the ſame Perſon by different names. *Prometheus* is ſaid to be the Son of *Japetus*, i. e. of *Japheth* one of *Noah*'s undoubted Sons.

All the *Grecian* Fable of the *Tower of Babel*, and the *Theomachy of the Giants*, was deriv'd from what the Hiſtory of *Moſes* relates (in *Gen.* 11. 3.) that *Nimrod* a great Hunter, a Giant-like man, with his ſturdy-fellows, attempted to build a City and Tower whoſe top ſhould reach up to Heaven; which the *Pagans* interpreted to be the *defying of the Gods and making War with them*.

Abraham's feaſting the Angels, gave occaſion to the *Poets* to ſpeak of the *Gods being feaſted by Mortals*, as they tell us of *Philemon and Baucis*, their entertaining of *Jupiter and Mercury*. Hence *Homer* and other Poets ſo commonly talk of the Apparition of the *Gods* in ſenſible Shapes, and bring them in after that manner. Becauſe *Angels* in old time did uſe to transform themſelves into Human Likeneſs, and frequently viſited and convers'd with Men here on Earth.

Moſt of thoſe *Gods* which were worſhip'd by the Old Heathens were *Kings* formerly of the Country where they were ador'd. It is agreed by all that the

the great *Aſſyrian Belus* was either *Nimrod*, or ſome other Great Prince of that Country. And *Diodorus Siculus* relates the ſame of the *Ægyptian Horus, and Oſyris.* The *Greek* ζεὺς *or Jupiter* was King of *Crete*, at leaſt He that was commonly worſhip'd, as *Tully* himſelf is forc'd to own, though he be ſo great an Advocate for the Natural Deities. *Saturnus, Janus, Faunus, Fatua, Romulus*, and all the *Dii indigetes*, are generally own'd to be Princes of *Italy*. As for *Juno*, I look upon her to be but the old *Jana*, and *Saturn* to be the True name of that old *King* (which is preſerv'd ſtill in the *Teutonick*) *Seater*. So was the famous *Hammon of Africa*, *Cham* the Firſt Prince or Founder of that Country; *Bacchus* a great Conqueror in the *Eaſt*; and the celebrated *Rhea*, or *Cybele*, an adopted Daughter of *Minoes*, an ancient King of *Phrygia*; and *Ceres*, or *Iſis*, a Queen of *Ægypt*.

One reaſon of the alteration of Ancient Traditions is this, when the *Oriental* Phraſes were ambiguous and æquivocal, they omitted that ſenſe which was plain and obvious, and took that which was more ſtrange and fabulous. From hence the Learned *Bochartus* has fetch'd the Fable of the *Golden Fleece*, which was nothing elſe but robbing the *Treaſury* of the King of *Colchis*; but it was diſguis'd under the name of the *Golden Fleece*, becauſe the *Syriac* word ſignifies both a *Fleece* and a *Treaſury*. So the *Bulls and Dragons* that kept it, were nothing but the *Walls and Brazen-Gates*. From the like ambiguity of the Original Word aroſe the Fable of *Jupiter* ſtealing *Europa* in the form of a *Bull*, becauſe the Word either ſignifies a *Ship* in which he convey'd her away, or a *Bull*; or it may be the

Ship

Ship had the ſign of a *Bull*, as the *Ship* St. *Paul* ſail'd in had *Caſtor and Pollux*, it being uſual to call their Ships by the Names of the *Signs* they carried.

But yet a more prolific Principle of *Mythology* was by attributing the actions of ſeveral Perſons to One who was the firſt or the Chief of them. Thus it was in the ſtories of *Jupiter*, *Neptune*, *Mars*, *Mercury*, *Minerva*, *Juno*, *Bacchus*, *and Hercules*, which were a collection of the actions done by a multitude of Perſons, which were all attributed to one Perſon. So *Voſſius* tells us before the time of the *Trojan* Wars, moſt of their *Kings*, who were renown'd and powerful, were call'd *Joves*. And ſo beſides the ancient *Neptune*, who was the ſame with *Japhet*, they ſometimes underſtood any Inſular Prince, or one that had great power at Sea; but beſides theſe, there were two famous *Neptunes* among the *Greeks*, the one of *Athens*, the other the Builder of the Walls of *Troy*. So for *Mars*, beſides that Ancient one they had by the Oriental Tradition, they had a *Spartan*, *Thracian*, and *Arcadian Mars*. What abundance of *Mercuries* are we told of by *Tully*? and of no leſs than five *Minervas*? Every angry, ſcornful, jealous Queen would fill up the Fables of *Juno*. What conteſts were there between the *Greeks* and *Ægyptians*, concerning the Country of *Bacchus*, or *Liber Pater*, whoſe Story was made up of many patches of the *Oriental* Story. The ſame may be ſaid of *Hercules*. Now what ſtrange way was this to encreaſe the number of Fables?

The *Moſaick Ceremonies*, and the prevailing of them (as very Ancient) are vouch'd by the very practice

practice of the *Pagan* World. To instance in some (for it would be too tedious to mention all) and first in the Dividing of Time into *Weeks* or seven *days*, and the observing a *seventh* Day as Sacred. Thus *Hesiod* call'd it "εβδομον "ιερον "ημαρ. The *Seventh Holy Day*, because this was a day of Solemn Worship. *Severus* the Emperor us'd (says *Lampridius*) to go to the *Capitol*, and frequent the Temples on this day. Yea the very word *Sabbath* was used by some of them: Thus *Suetonius* says, *Diogenes* the Grammarian us'd to hold Disputations at *Rhodes* on the *Sabbaths*. And from *Lucian*, we learn that the *7th* Day was a *Festival*, and a Play-day to School-Boys.

Likewise, the Heathens took their several *Purgations*, *Lustrations and Purifications*, from the *Jews*. *Macrobius* assures us, that the Gentile Devotionists, when ever they addrest themselves to their Gods, whether Celestial or Infernal, prepar'd themselves before-hand by using of *Water*. Hence it became a Maxim among them, that, *All sacred things must be sprinkled with pure Water*. And they had Vessels for this purpose, which contain'd the Consecrated Element.

The Heathen Custom of *Offering First-fruits and Tenths*, was borrow'd from the *Jews*. This was a considerable part of the old *Romans* Religion, who (as *Plutarch* writes) were wont to bestow a *Tenth* Part of the Fruits which the Earth yeilded them, and of other Goods and Profits, on their Sacrifices, Feasts, Sacrifices, and Temples, in honour of their *Gods*. He tells us that *Camillus* faithfully paid to *Apollo* the *Tenth* of his booty and spoils taken from the Enemy; and that *Lucullus* paid *Tithes* to *Hercules*.

The cuſtom of *keeping a Perpetual Fire on the Al-*
ar, was deriv'd from the *Jews*. Thus it was or-
der'd by the *Greeks*, that πῦρ ἄσβεσον ſhould be kept
n the Temple of *Apollo* at *Delphos*, and in that of
Minerva at *Athens*. This *Fire* was call'd by them
στία, whence the Latin *Veſta*. The *Romans* likewiſe
bſerv'd this cuſtom. A *Continual Fire* was kept in
he Temple of *Veſta* at *Rome*. The Virgins (thence
all'd *Veſtal Virgins*) who had the care of it, ſuf-
er'd it not to go out, unleſs in time of Civil War.

The *Heathen Oracles*, and giving of Anſwers in
Difficult caſes, were of *Jewiſh* extraction. They
ere borrow'd from *Gods Holy Oracle* in the inmoſt
art of the *Tabernacle*, and afterward of the *Tem-*
le. And tis not improbable that the Poetical con-
eit of *Sphinx*, which us'd to utter Ridles and
nignmatical ſayings, was taken from the Sacred
racle of the *Jews*, and from the *Cherubims* which
ere over the *Propitiatory*; whence Anſwers were
iven by *GOD*. For the *Sphinx* was (as the Poets
eign'd) a Multiform Creature, but had a Human
ace, and moreover had Wings. This is exactly
ccording to the repreſentation that has been
iven of the *Cherubims*; They were of a mixt and
arious Shape; But tis generally agreed they had
he countenances of Men, and that they were
Wing'd; And tis well known that theſe Creatures
over'd over the *Mercy-ſeat*, which was the Place
f the *Holy Oracle*.

And I gueſs that the *Ancilia* among the Old *Ro-*
mans, which were ſaid to be from *Heaven*, and in
which the Fates of the City were contain'd and
odg'd (which really were but one, though ſaid to
e many) had ſome reference to the *Jews Urim*

and Thummim, that Divine and Heavenly *Depo*[si]*tum*, on which the fates of perſons depended wh[o] repair'd unto it to conſult it; and which was in[-] deed but one ſingle Oracle, though by the diffe[-] rent Names it ſeem'd to be more. And theſe *A*[n]*cilia* dropt from Heaven, being in the ſhape o[f] ſhort Sheilds or Bucklers that are to cover th[e] Breaſt, ſeem on this very account to have refe[-] rence to the holy *Breaſt-plate*, in which the *Uri*[m] *and Thummim* were depoſited.

We read in Scripture of the *Gigantic Race of C*[a]*naanites*, call'd the *Sons of Anak*, and *Anakims*. I[s] there not ſome probability that the *Tyndaridæ* o[r] Διόσκουροι (and there were more than *Caſtor and Pol*[-] *lux* that were call'd by that name, as *Tully* inform[s] us) who by the *Greeks* were call'd Ἀνάκτες, ha[d] their name from thoſe Great men who were th[e] Offspring of *Anak*? For the name of Ἄναξ wa[s] given not only to the *Tyndaridæ*, but all Great me[n] and Princes.

From Jephthah's Daughter's being ſacrificed (which could not but be fam'd among the Neighbouring *Gentiles*, and afterwards ſpread it ſelf further) the *Greek* Poets made the ſtory of *Iphigenia*'s being ſa[-] crific'd by her father *Agamemnon*.

From *Sampſons being ſhav'd*, was the Fable of the fatal *Hair* of *Niſus*, King of *Megarenſes*, which being cut off by a deſperate Lover, ruin befel that *Niſus*.

It is fam'd that *Elias went up to Heaven in a Fiery Chariot with Horſes*, according to the Sacred Story. Whence the *Greeks* miſtook Ἠλιὰ (according to the Septuagint) or Ἠλίας *for* Ἥλιος, and apply'd it to the Sun and its Courſe through the Heavens.

Thoſe

Thoſe *Fiery Chariots* and *Horſes* they underſtood of thoſe of the *Sun*, and accordingly they fancied here were really ſuch things, and their Poets frequently talk of them.

From *Nebuchadnezzar's Transformation into a Beaſt*, ſome of the Heathen *Metamorphoſes* (which the Poets are frequently talking of) were coin'd; and hence the *Pythagorean Tranſmigration* (i. e. the paſſing of the Souls of men into Brutes) had its birth. Which is the more credible from this conſideration; that this wonderful Transformation of that Great Monarch happen'd at, or about the ſame time that *Pythagoras* was at *Babylon*, whither he travell'd on purpoſe to gain the *Eaſtern* Learning. Hence he brought the Report freſh with him, and being of a fanciful Genius, thought the beſt way to ſolve that ſtrange occurrence, was to aſſert the *Metempſychoſis*; For the Corporal transformation he thought argu'd alſo the change of the Souls.

Nebuchadnezzar's Dream (Dan. 2.) of an Image with a Golden Head, Breaſt, and Arms of Silver, a Brazen Belly, and Legs of Iron, which repreſented the 4 *Monarchy's* of the World, was the foundation of the Poetical Diviſion of Time into 4 *Ages*, which they diſtinguiſh according to thoſe 4 *Metals*: Firſt the *Golden Age*, which began with the beginning of the World, and laſted to *Saturns* being turn'd out of his Kingdom. This ſignifies the Happy State of our Fore-fathers in *Paradiſe*, for *Saturn* is *Adam*. Secondly, there is the *Silver-Age*, which laſted from *Saturn's* Exile and being depos'd, till *Nimrod*, or *Jupiter Belus* who is the ſame. In this Age all Arts were found out. Thirdly, they

tell us of the *Brazen Age*, which began under *Nimrod*, and laſted to the firſt year of the Return of the *Heraclidæ*. In this Age Tyranny grew up, and Wars began. The Fourth *Age* is of *Iron*: it began from the return of the *Heraclidæ* into *Peloponneſus*, and laſts to theſe very times, and ſo on.

The Heathens had their Deities from Scripture. Their *Saturn* was *Adam*: Their *Minerva* was *Eve*: Their *Jupiter*, *Cain*: Their *Vulcan*, Tubal-*Cain*: Their *Bacchus*, (as their *Saturn and Janus*) *Noah*: Their *Apis*, *Joſeph*: Their *Mercury*, *Moſes*: Their *Hercules*, *Joſhua and Sampſon*: Their *Apollo*, *Jubal*: Their *Ganymed*, *Elias*: &c.

Firſt, to begin with *Adam*, he without-doubt was *Saturn*, of whom the Poets relate that his Father was *Cælus*, and his Mother *Tellus*; that he rul'd over all the World and was Supreme Sovereign; That under him was the *Golden Age*, that afterwards he was expell'd his Kingdom, and depos'd from the power and dominion he had, and that he found out Agriculture. Anſwerably to which, *Adam* is call'd *the Son of God* (Luk. 3. 38.) which in the Language of the Poets is Son of *Cælus*: Beſides he was form'd by God out of the Earth, and ſo might be ſaid to be both the *Son of God*, and of *the Earth*. *Adam* was the firſt Ruler and Soveraign Lord, under him was the *Golden Age*, or Happy State in *Paradiſe*, which all men might have enjoy'd if He had not fallen; but he fell, and loſt his Empire, and was expell'd that Bleſſed Place. He was the firſt that till'd the Ground and taught men Husbandry. And *Adams* hiding himſelf in the Garden, gave occaſion to the name of *Saturn*, from *Satar* to hide.

Eve

Eve likewiſe, the firſt of the Fair Sex, the Miſtreſs of the World, and the Mother of all Mankind, was repreſented under the name of *Minerva*, as being the Goddeſs of Wiſdom, and the firſt Inventer of Spinning, Weaving, working of Wool, and making of Cloathing. And I may add this, that when the Poets tell us, that *Minerva* was born of *Jupiter's Brain*, and without a Mother, they ſeem to refer to Sacred Hiſtory; which acquaints us, that *Eve* was not born after the manner of other Women, but was taken out of *Adams Side*. He that conſiders how the Poets are wont to miſtake one thing for another, will not be averſe to credit this.

Cain, the Eldeſt Son of *Adam*, was the firſt Antient *Jupiter*, and is ſaid to have invented the Bounding of Cities; for the firſt City in the world was built by *Cain*. This *Jupiter*, by the *Athenians*, was ſtil'd πολιεὺς, a Founder of Cities. Beſides, this *Cain* married his own Siſter, and ſo the ſame is ſaid of *Jupiter*: he married *Veſta*, *Saturn's* daughter, who was the Goddeſs of Architecture, and therefore was a proper Wife for him who was the firſt Architect.

That *Tubal-Cain* gave firſt occaſion to the name and worſhip of *Vulcan*, has been very probably conceiv'd, both from the great affinity of the Names, and becauſe *Tubal-Cain* is expreſsly mention'd (*Gen.* 4. 22.) to be an *Inſtructer of every Artificer in Braſs and Iron.*

Many parcels of *Noah's* memory were preſerv'd in the ſcatter'd Fragments of many Fables, under *Saturn*, *Janus*, *Prometheus*, *and Bacchus*. *Saturn* was ſaid to be the Common Parent of mankind, ſo was *Noah*;

Noah; *Saturn* was a Juſt King, *Noah* not only Righteous himſelf, but a Preacher of Righteouſneſs; The *Golden Age* of *Saturn* was between *Noah* and the Diſperſion of Nations. In *Noahs* time all Mankind had but one Language, which the Heathens extend under *Saturn* both to Men and Beaſts: The Plantation of Vines attributed to *Saturn* by the Heathens, as to *Noah* by the Scripture. The Law of *Saturn* mention'd by the Poets, that none ſhould ſee the Nakedneſs of the *Gods* without puniſhment, ſeems to reſpect the Fact and Curſe of *Cham*, in reference to *Noah*. *Saturn* and *Rhea*, and thoſe with them are ſaid to be born of *Thetis* or *the Ocean*, which plainly alludes to *Noah* and his Companies eſcaping the Flood; Thence a *Ship* was the Symbol of *Saturn*: And that *Saturn devour'd all his Children*, ſeems to be nothing elſe but the deſtruction of the Old World by *Noahs Flood*.

And not only under *Saturn*, but under *Prometheus* too, was *Noahs* memory preſerv'd. *Diodorus* ſpeaks of the great *Flood* under *Prometheus*; and *Prometheus* implies one that had Forecaſt and Wiſdom, ſuch as *Noah* had, whereby he foretold the *Flood*, and was ſav'd in it, when others were *Epimetheus*'s, that had not Wit to prevent their own deſtruction.

And no wonder if *Prometheus* was *Noah*, that the forming Mankind was attributed to him, when the World was peopled from him.

Another part of *Noahs* memory was preſerv'd under *Janus*. *Janus* his being *bifrons*, or looking Forward and Backward, is not ſo fit an Emblem of any thing as of *Noahs* ſeeing theſe two Ages

before

efore and *after* the Flood. And *Plutarch* tells us he ancient Coins had on the one ſide the image f *Janus* with his 2 *Faces*, on the other the *Fore or Hinder part of a Ship*, by which the memory of the *rk* of *Noah* ſeems to have been preſerv'd.

And on the ſame account that the name of *Janus* is attributed to *Noah*, ſome likewiſe believe im to have been the moſt Ancient *Brutus*, who as, according to *Diodorus*, the firſt *Planter of Vines*: nd beſides, *Bacchus* his being *twice born*, ſeems nly an adumbration of *Noahs* preſervation after he Flood, which might be accounted a *2d Nativity*, when the reſt of the World was deſtroy'd: nd withal *Philoſtratus* relates that the ancient ndian *Bacchus* came thither out of *Aſſyria*, which et more fully agrees with *Noah*.

But the main argument to prove *Noah* and *Saurn* to be the ſame is this, That *Saturn* by the eathens is ſaid to have had three Sons, *Jupiter*, *Neptune, and Pluto*, and that he divided the World mong them. Which Diviſion plainly aroſe from he *Scripture* account of the *Dividing the Earth between the three Brethren, the ſons of Noah, Sem, Ham, nd Japheth.*

In the next place, it is not difficult to prove hat the *Ægyptian God*, *Apis, or Serapis*, was no ther than *Joſeph*, the renown'd Ruler in *Ægypt* nder King *Pharaoh*. This perſon had abundantly erited of all *Ægypt*, and infinitly oblig'd the hole Country, not only by teaching them the Art f dreſſing Vines, but alſo by laying up *Corn* in tore, and thereby providing for them againſt the me of Scarcity and Famine. For this ſingular enefit to them they erected an *Ox or Cow*, to preſerve

ſerve his memory, for in that figure *Apis* appear'd and was worſhip'd by the *Ægyptians*. And unde what Symbol more fitly than that of an *Ox* cou *Joſeph* be repreſented? This Creature being ſerviceable in Plowing and Sowing, and Treadi out the *Corn*. Beſides, a *Bull or Ox* is a Symbol Superiority or Government.

Many things concerning *Moſes* are preſerv'd the ſtory of *Bacchus*. *Bacchus* is ſaid to be born *Ægypt*, and that ſoon after his birth he was p in an *Ark* and expos'd to the River. He is cal by *Plutarch*, *Palæſtinus*: and by others Βιματ which agrees to *Moſes*, who beſides his own M ther, was adopted by *Pharaohs* Daughter. *Bacc* was likewiſe commended for his Beauty as *M* was, and was ſaid to be educated in *Nyſa*, a Mou of *Arabia*, which agrees with *Moſes*'s reſidence *Arabia* 40 years. *Nonnus* mentions *Bacchus* his flig into the *Red Sea*; and his Battles in *Arabia*, a with the neighbouring Princes there. *Orph* calls *Bacchus* Θεσμοφόρον, and attributes to him πλακα Θεσμὸν, whereby we underſtand *Moſes* being a Legiſlator, and that he deliver'd the La in 2 *Tables*. *Moſes* his fetching Water out of Rock with his Rod, is preſerv'd in the *Orgia of Ba chus*, in which *Euripides* relates that *Agave* and t reſt of the *Bacchæ* celebrating the *Orgia*, one them touch'd a Rock and the Water guſh'd out As alſo that they were wont to crown their Hea with *Serpents*, probably in memory of the cure the *fiery Serpents in the Wilderneſs*.

The Neibouring people of *Phænicia and Ægy* could not but hear of *Joſhuah* and his Acts, a thence made their *Hercules* out of him: and fro ther

hem he was ſent down to the *Greeks*, who you ay be ſure would augment the Stories which ey heard. In the Land of *Canaan*, which he con-uer'd, were the *Sons of Anak*, Men of a vaſt ſize. *Baſhan* more ſignally is call'd *the Land of Giants.* Vhilſt *Joſhua* was fighting with theſe *Canaanitiſh Giants*, *The Lord* (Joſ. 10. 11.) *caſt down great ſtones rom Heaven upon them*: The remembrance of hich (ſays *Voſſius*) is kept among the Gentiles, nd apply'd to *Jove* aſſiſting *Hercules* in the very ame ſort when he grapled with *Giants*, and was ut hard to it.

Sampſon as well as *Joſhua* was the *Greeks Hercu-s*, and from the one the Hiſtory or rather Fable f the other is taken. For *Hercules and Sampſon* ere cotemporary. Again, *Hercules* ſlew the *Nemæan Lion*, which anſwers to what we read of *Sampſon*, Judges 14. 5, 6. *Hercules ſubdued many Ty-ants and Oppreſſors*; that is the meaning of *Hy-dra's*, *Centaur's*, *Stymphalides*, &c. Thus *Sampſon* was aiſ'd up on purpoſe to ſuppreſs and vanquiſh thoſe ho had miſerably oppreſs'd and perſecuted the *Iſraelites*. *Hercules* was ſent captive by *Jupiter* to *Euryſthæus*, and put to many labours to redeem is Freedom: So *Sampſon* ſerv'd the *Philiſtines*, nd undertook great and wonderful things for His and his Country's liberty. *Hercules* was of reat ſtrength of Body, and that *Sampſon* was ſo e have ſeveral remarkable inſtances. *Hercules* as effeminate, and moſt vilely ſerv'd his Wife *Omphale*; Our *Sampſon* was enſlav'd to a Woman, nd was undone by *Dalilah.*

Thus have we ſeen in ſeveral Particulars that moſt of the *Heathen Fables*, have had their Ori-

ginal from *Scripture-History*. Much more might have been ſaid upon this Subject, but I am unwilling to run the lengths that ſome have done who have carried on this Notion to a ridiculous Extravagancy.

ΣΥΝΘΗΜΑΤΑ

ΣΥΝΘΗΜΑΤΑ

ORATORIA & POETICA:

VIZ.

Themata, Declamationes, & Poemata,

In uſum Scholarum.

QUIBUS ADJUNGUNTUR

Epigrammata, & Oratiunculæ Philoſophicæ,

In uſum Juventutis Academicæ.

PARS VI^ta.

THEMATA.

Omne Animi Vitium tantò conſpectius in ſe
Crimen habet, quantò Major, qui peccat, habetur.

DUM, non niſi Pietati devota, *Regalis Majeſtas* Clementiam jugiter amplectitur, Sceptraque Cæleſtis *Aſtreæ* candore illuſtrata immaculato radiant nitore, inuemur ilicet illis quaſi Ignibus collucentes undequaque refulgere Terrarum ſinus, & mutuatitiis Radiis coruſcare tenebroſas Orbis latebras. Laulant ubique felices Terræ, & mirandâ ſerenitate enerantur ſparſum *Phœbi* ſui jubar, & radiantem uaquaverſum adorant Benignitatem, dum pro *Numine* radios reflectendo quaſi gratias referre videntur. Verùm cum degener Tyrannus Throum ſcandens non niſi crudelitate lætatur, nec Bacchari deſinet donec cruore ſatiatus, ipſa tum Purpura purpureum magis colorat Nefas, & *Majeſtas* ipſa ſuum nigriori Calculo deſignat Flagium. Audimus miſeros Tormentis jam pœnè diaceratos infanda *Phalaridis* Emugientes Scelera, quæ tum demum truculentiori turgent immanitate, cum Regiis ignibus tumeſcentes eadem ingeminatis reboant ſuſpiriis. Tutò peccat obſcurum Vulgus, & Humilitas majori munitur ſecuritate, quorum Crimina fauſtè ignota, ſuis jacent tenebris contumulata.

Cavendum

Cavendum eſt ne magna Injuria fiat
Fortibus & Miſeris. ——

DUM ipſa Miſerorum Vulnera vulnerantur, & ſatis adhuc Miſeri barbarâ Crudelitate miſeriores etiam redduntur, eriguntur moribunda Membra, ſeſe colligit afflicta Virtus, compreſſiſque ſuſpiriis nihil aliud ſpirat anhelatque convulſa Anima præter Vindictam Iraſque ſuo Dolori pares. Animatur utique quaſſata Fortitudo, ſuaſque clades dum perluſtrat tantæ calamitatis conſcia, conjurat ilicèt in Tyrannidem, & vel ſui diſpendio totos aculeos protrudit & vindices deſperationis furores: Haud ampliùs ſinit Ovantem Sævitiam ſuis miſeriis frui, ulteriuſque luxuriare: Verùm uti Nubecula, quæ è longinquo ne vel tantillæ Tempeſtati ſuſcitandæ par eſſe videtur, tota protinus in Procellas reſolvitur & Naufragia. Poſt vulnera ſævior fremit Fortitudo; Sauciati Lacerti majori impetu haſtas vibrant; Hoſteſque univerſos percellunt ſuperantque Unius viri Vulnera & Deſperatio. Hoſtilem Navem terret *Cynegiri* manca Virtus, qui amputatis Manibus, uti rabida Fera (generoſa Pertinacia) Dentibus dimicat, utiturque hoc unico & Gloriæ & Furoris inſtrumento. Sic accingitur fortis Miſeria, & ſpoliata Neceſſitas arma prenſat, & (velut obſeptus Torrens) mutuatur ab anguſtiis violentiam, diſrumpit objectos obices & ingrata Libertatis obſtacula. Verùm ubi Imbelles Miſeri proſternuntur, propriis quaſi dolore contenti ſolis querelis indulgent, & pari quiete Calamitates patiuntur ac Fata.

—*Nem*

——*Nemo Virtutem amplectitur ipſam*
Præmia ſi tollas ——

RAram ſanè Clientelam ſibi vendicarent *Superi*, & gloriarentur tot. Felicitatis ſuæ Candidatis, niſi famelici Terræ filii Ambroſiam Nectarque è onginquo devorarent, & Cœleſtes prægustarent Delicias. Vileſcerent uſque adeo-expetita Palatia, & *Diis* inaniter *Olympus* vacaret, niſi ipſius plendor aliquibus inveſtitus Ornamentis, ambitiosos *Heroum* Animos Pulcritudinis ſuæ deſiderio præſtringeret, Cultoreſque meretriciis alliceret blandimentis. Videmus *Chironem* ultrò Immortalitatis honore ſemet abdicantem, cum non liceret illius commodis frui, & ſemet *Parcarum* poteſtati ubjicientem cum nullis foveretur *Divinitatis* Beneficiis. Hinc fit quod ſola tumulata jaceat *Virtus*, niſi benè-dotatis ſtipata *Sororibus* largâ manu polceatur Benignitatem. Atque ideo flagrantibus uſque adeo votis efflagitamus *Heliconios* Literarum *Fontes*, ut à tot virgiliis excitatam ſitim ſedarent *Muſæ*, & moleſtiarum mole labeſcentes Alumnorum ſpiritus perpetuâ quietâque donarent Felicitate. Cernimus frigeſcentem *Naſonis* Muſam exilii incommoda ſentientem, & nullo Numinis candore refocillatam quaſi ingemiſcere. Sunt Præmia ſcilicet quæ non tam Artes alunt quàm largiuntur, &, ſi non inveniant, grato quodam compulſu nos reddunt Virtutis clientelâ dignos.

—*Rara*

——*Rara eſt concordia Formæ*
atque Pudicitiæ——

SI univerſæ *Naturæ* Fabrica undequâque æqua-
bili renideret planitie, omniaque (Laurûs in-
ſtar) Vertice ſimul & Radicibus luxuriarent, egre-
gia ſanè foret Orbis Harmonia, ſuuſque eſſet &
Liguſtris honos, cum nec interior labes externa
proderet Elegantiam. Verùm ſi *Cælorum* facies
nunquam blandienti arrideat ſerenitate, quin &
eadem fatales æſtus promittat, perperàm profecto
iſtas tantopere efflagitamus blanditias, & fruſtra
Phœbo apud *Perſas* fumerent Altaria, ſi, quibus
Terræ illuſtrantur, iiſdem ſimul Flammis miſeri
torreantur Incolæ. Iniquis enimvero Votis *Veneris*
litamus ambitioſi Pulcritudinis Proci, ſi hanc non
concedat niſi impotenti æſtuantem Libidine, nec
Philtra liceat delibare niſi Flammis ſuâque ferven-
tia Salacitate. Suo ſcilicet Beneficio Miſerias ſo-
peraddit hæc fallax *Dea*, damniſque cumulat Bo-
nignitatem, cum quos Muneribus ſuis, eoſdem
(neſcio quâ benevolentiâ) Flammis Furoreque fo-
vere videatur. Sic ingenioſo quodam artificio la-
tentes & ipſe *Jupiter* occultat nævos, atque *Olen-*
candore cupitum cautè celat Adulterium. Sic
rubicundæ *Laidis* genæ interna denotant incen-
dia; paribuſque flammis torrentur *Cleopatræ* præ-
cordia, voracibus Serpentibus tandem dilacerand-

Ira, quæ tegitur, nocet.

DUM vindictam meditatur tacitus Dolor, & in alto ſopore totus occupatur, atrociores fœtus parturit, furores tandem eructat tanto ſilentio pares. Verùm ubi emicat Præcox *Ira*, futiles oculi produnt æſtuantis Pectoris incendia, ventilatur ubique ſæva Rabies & torpeſcit, aculeos emittit cæcus & præceps Furor. Dum verboſa bacchatur *Ira* Claſſicumque canit, excitat Hoſtem bellicus clamor eumque præmunit adverſus periculoſum ſortem & imminentia diſcrimina: Cum interim ſilens *Iracundia* inſidias molitur, clam exardeſcit, & ſine murmure ſæviens cruore ſatiatur & cùm otio luxuriatur. Sic cum *Jovis Iras* denunciârunt Fulgur & Tonitrua, properant ilicèt ad iras conſcii mortales, onerant Altaria Piaculis, Numinisque avertunt furorem: Verùm ſi citrà præcios terrores Ipſe eſſet ſuarum *Irarum* Fœcialis, & derepentè jacularetur Fulmina & ruinas, oſcitantes ubique & incautas Terras peſſundaret, opprimeretque ſecuros Mortales. Si ſuſpectus fuiſſet *Thyeſtæ* fraternus Amor, feliciter declinaſſet detectam *Atrei* crudelitatem; haud deglutiiſſet Liberorum artus, nec ſpontè hauſiſſet proprium dolorem; Haud funeſtis interfuiſſet Epulis quas jamdudum *Fratris* Diſſimulatio paraverat; Sed in abſcito & in magnâ pacis ſolemnitate excogitavit triſtiſſimam Tragœdiam. Sic in necis Authorem occultas *Iras* jaculatur Vindex Cruor, & ſine minarum præludio de Occiſore triumphat.

Pejor eſt malo, Timor ipſe mali.

QUandoquidem invitis ſemper mortalibus ſe-met ingerit importuna Calamitas, & haud diu immoratur, non eſt cur tam impotenti libidine accerſamus miſerias noſtras, & ſollicito labore propria Fata laceſſamus. Iniqui nimirum noſtræ ſumus Felicitatis Artifices, cum longinquos meditando labores domeſticis abſorbemur angoribus. Crudeliter ſaluti noſtræ conſulimus, cum ipſis malis horridior Metus diſtractam diutinis Larvis diſcruciat Animam, & ſæveriori damnat Equuleo. Quoties imbellis Miſer (*Ægyptiorum* more) intentatam inſpicit & horret Mortem, repetitis funeribus & per tædia ſepelitur; Lentè contabeſcit totus Homo, omnes artus ſeorſim & gradatim moriuntur, cum aliter liceret compendiosè magis & inopinatò occumbere. Sic ubi Belli fama attonitam perculſit Civitatem, vacillantes ubique deplorantur *Dii*, nutanteſque cum Altaribus *Penates*: Obſervantur oculis dira Incendia, ſparſæque Cadaverum moles: Conſternata Plebs ferrum, rapinas, & graſſantem ubique Hoſtilem inſaniam ſomniat, horret, & præſtolatur: Atque ita longus Timor & Deſperatio ſuſpiria duplicat, langueſcentem producit Miſeriam, graveſque exulcerat Singultus; Quos aut præcidiſſet veſanus Hoſtium furor, aut Humanior prohibuiſſet Clementia. Cum prætextati *Romani* in Trabeis & omni cum Pompâ *Senones* expectârunt, & inconcuſſis animis adſtantia conſpexere Fata, tam Generosâ morte quaſi lucrari viſi ſunt Immortalitatem.

Magnus

Magna Fortuna, magna Servitus.

CUM benignis *Cælorum* influentiis ditati attollimus Capita, & erecto vertice ad Altiorem quaſi aſpiramus Sphæram; ambitioſo Lumine propinqua ſuſpicimus Sidera, noſtræ ac ſi inviderent celſitudini; Mutatâ autem in Crudelitatem Benignitate, repentinis felicitatem commiſcent doloribus urgentque miſeriis, quibus nuper primordia dederunt & incrementa. Sic quibus felicitatem acceptam referrimus, ab iiſdem retrogrado Beneficio angores curaſque derivamus; Et exinde noſtram deducimus Originem, cum eadem ſors Ortum nobis tradit & Sepulchrum. Hinc Opulentia (velut alia *Pandora*) clientes ſuos honorificis onerat Cruciatibus, ſplendidiſque diſcrutiat Miſeriis. Nec nobis gloriari licet, niſi quod hanc à *Superis* accepimus; Non ob Muneris præſtantiam: Inviti enim cogimur profuſiorem *Deorum* damnare Munificentiam. Quippe vota à Facilibus *Diis* impetrata in noſtras tandem cedunt Calamitates, mutanturque in contraria Deſideria. Quos ſcilicet blandioribus indulgentiæ amplexibus excipit *Fortuna*, eoſdem amico enecat odio; quoſque placido arctiùs fovet ſinu, iiſdem lethalia infligit vulnera; nec unquàm magis eſt timenda niſi dum blanditur. Sic ludit, ſic mortales deludit hæc *Gentilium Dea*, quæ Alumnos ſuos veneno necat, ſuoſque ſalutat cæde, honoratque non niſi Anxietatibus.

Dubia plus torquent Mala.

SI vel exigua gaudia *Dii* miſeris largiantur mortalibus, reſtat tamen *Capite-damnato* hoc ſaltèm inter dolores ſolatium, Quòd ſua fata prævideat, præſentemque cognoſcat moriendi neceſſitatem. Ubi autem dubia intentatur Miſeria & anceps clades præludit, infelix Reus futuros meditatur cruciatus, futura præluſtrat Tormenta, & præcociori & crudeliori Fato clades ſuas anticipat prævertitque *Tyranni* ferocitatem. Pereurrit & horret anceps Animus multiplicem Barbariem, variaſque trucidandi libidines: fingit *Equuleos* & immaniores *Tauros* ſomniat, timet, & præſtolatur. At qui ſui infortunii præſcius eſt, & ventura Mala prælentit, ſecurus perit & dolore ſuo contentus moritur, ſuoque luctu quodammodo videtur frui. Egregium ſanè eſt Ovantem Miſeriam & geſtientem contemplari Calamitatem. Dum funeſtos Fluctus orienteſque proſpectat exitii ſui Fæciales, ſemet præparat *Neptuno* victimam, ſeque ad mortem componit beatus Naufragus: Serenus Tempeſtatem intuetur, & inter tot diſcrimina ſobrius adhuc & compoſitus Votis vacat, adeò ut in improbâ uſque neceſſitate Religioni ſuæ Fata inſerviunt. Eximium profectò & uſque utile eſt, ſuas clades præguſtare & è longinquo propriâ potiri Calamitate; Ille ſuum colligit Naufragium.

Proprium

Proprium hoc Miſeros ſequitur vitium
Nunquam rebus credere lætis.

I non aliqua inſit & infortuniis Voluptas, nec ſua habeat ſolatia mœſtiſſima conditio, obſtitam miramur Miſeriam, quæ ſingultibus ſuis ntenta oblatam repudiat & ſuſpicatur Felicitam, & pervicaci Contumaciâ proprios uſque fot & amplectitur Dolores. Digniſſimi profectò â ſorte homines, qui mordicùs tenent abſentem lamitatem, & ultrò *Deorum* diffidunt Benignita; aſſuetis fruuntur lacrymis nec beatos eſſe libet; grè *Cœlorum* admittunt munera; inter media Gaa ſolennemque Feſtivitatem ſolitis juvat indulre queremoniis, atque (*Ægyptiorum* more) inter *eniales* Epulas Mortem contemplari. Quippe diurnis malis torpeſcentes melioribus obtupeſcunt atis, & miſeriarum memores nequeunt ſine metu ſperatam intueri Felicitatem. Sic iſti, quos Carr longæque ſepeliverunt Tenebræ, fatalem averntur Lucem & etiam in *Sole* caligant; Uſque deò repreſentantur recens Horror & Vincula, ut x dum datâ licet Libertate frui, adhuc autem iſtrino damnantur. Hinc eſt quòd è Naufragio nergens adhuc videatur Anima ſalutem ſuſpicari, alpitat tremulum Cor, trepidat vacillans & tergierſatur ſecuritatem: Adhuc enim remanet horenda Tempeſtatis imago, & dira Mortis facies: Inubo laborat tum totus Homo, & in ſummâ tranuillitate facit Naufragium. Similis eſt Ictero Miſea, qui ſuo faſcino habetat Oculorum aciem, prohietque remotam felicitatem ſperare nec ſinit præentem cognoſcere.

Et

Et ſua riſerunt ſæcula Mæonidem.

INter excultiores fabricas, & ingenioſos Natur partus (quaſi perfecta ubique deeſſet Pulcri do) turpes reperimus maculas, & in ipsâ quide *Venere* quandam deprehendimus deformitatem. S & in Cœleſti Sphærâ, admirabili Naturæ Struct râ, inornatas labes conſpicimus; Et in ipſo *Ma Oculo*, unde omnia lumen ſuum derivant & ſple dorem, atriores apparent mendæ; Et ipſe patitu Eclipſin, qui profusâ quàdam benignitate quicqui Terrarum eſt ſuis illuſtrat Radiis & *Cæleſti* inaur jubare.

Eſt quiddam prodire tenùs, ſi non datur Ultrà.

CUM non omnes naſcimur *Poetæ*, nec ex quo vis Ligno fit *Mercurius*, non mediocres mere tur laudes qui vel inſulſum perſonat *Vulcanum*. I *Olympicis* non cuique datur Primùm attigiſſe Me tam, Ultimus tamen ſolus Vulgi ſibilis accipitur *Pindarum* quis unquàm adæquavit? Sat eſt imi tari. Quia Imperatoris Titulo non ſalutatur Mi les, ideò minimè contemnendus: Laus eſt Me ruiſſe. Cæteris quidem *Cælorum* Luminibus præ lucet *Sol*, at quis ideò Sideribus ſuum denege ſplendorem? Non propter ea, quibus carent, ſed quæ non exercent, à *Diis* plectantur, Homines.

Qui induit perſonam Judicis, exuat Amici.

Llis olim interdicta fuit *Curia*, qui venalia fece-
runt ſuffragia, nec melius meruere fatum qui
uneribus Purpuram profanarunt. Violato æqui-
tis Numine, quid Lex, quid valent Faſces? Sa-
um itaque qui ſcandit Tribunal ſententiam latu-
s, ne cedat Affectibus. Exuit Patrem *Brutus* ut
onſulem ageret. Inexorabilis audit *Radamanthus*,
otentium theſauros ac Pauperum preces contem-
ns æque. Amicis quis melius *Catone* proſpexit
quam? quis gravius in illos animadvertit quum
dicis ſuſtineret partes? Sic manſit Conſuli ho-
os, Officio ſic dignitas.

Quiſque ſuæ fortunæ faber.

QUid de *Jove Sorte*que conquerimur? Quorsùm
de *Fato* querelarum ſtrepitus? *Fatum* jamdu-
um exploſum audiit. Quicquid divitiarum capit
dia, quas Veneres habent *Fortunatæ Inſulæ*, quid
oſtat quò minùs Noſtra fiunt? Miſes es? Infau-
a ne culpes ſidera: Tuæ debetur Inſidiæ. *Han-
balis* quis deflet Manes? *Cæſarem* eſſe velis? Pre-
e *Cæſaris* veſtigia. Vel ſteriliſſimos Agros ferti-
s reddit Agricolarum Labor. Nonnihil Naturæ
ebetur, plurimum Arti. Ignava ſedentis Vota
uis *Deus* audit? Ecquid ardes? Surge ut flectas.

Levius

Levius ſit Patientiâ, quicquid corrigere eſt nefas.

UNicuique ſuum manet Infortunium: undè igi tur tanta hominum in adverſis Inquietudo Vincit ſolummodò qui patitur, & Victus qui luctatur. Nihil tam dolorem Vulneris lenit, quàm fi rendi Fortitudo. Qui Febri laborant, lectum ſub indè mutando vanâ levamenti ſpe, non minu ſed augeſcunt Morbi vires. Illi ſoli gravis eſt Pa pertas qui neſcit Pati. Viro quid non leve videtu qui adverſus omnem Fortunam vel aſpernanda magno animo, vel tolerandam invicto, munitu Non tantùm Oppugnare, ſed Suſtinere aliquand Fortis eſt. Abſint igitur Fæminei Dolores, abſint lugubres Querelæ. Aptanda eſt Sorti Mens, quàm flectere velle Temeritatis eſt, accuſare Dementiæ

Marcet ſine Adverſario Virtus.

PAlma (uti fertur) depreſſa reſurgit altiùs: Victoriùs autem philoſophantur qui eadem de Virtute prædicant, quæ nempè inter Arma creſcit vireſque ex Vulneribus acquirit ſuis. Æmulæ *Cothaginis* ablato metu, *Romana* Virtus luxuriari incepit. *Germanico* ſuperſtite, ſalva jam *Neronis* Majeſtas; Tum demum Infamis evaſit, cum non habuerit quem timeret. Stagnantes ſiquidem corrumpuntur Aquæ, & ſtimulis denudata Virtus eclipſin patitur. Luctando ſuperat *Antæum Hercules*, tacta ſæpiùs Terra reſurgit fortior. Deterreat alios Certantium Numerus; Me juvat ſublimem inter

nter æmulos ſtare, *Athletico* conſperſum Pulvere: Et ſi Palmam invida negarent Fata, non pudeat ic cecidiſſe.

Difficilia quæ Pulchra.

USque adeò mortalium Inertiam oderunt *Dii*, ut nullum illis Bonum, niſi Difficultati & Inluſtriæ conjunctum dederunt. Sublimes *Alpes* (capita ſua inter Nubila condentes) priùs ſcandendæ unt, quàm *Campaniæ* amænitates poſſunt aſſequi. Per multas *Orci* portas, denſaſque ſylvas intranlum eſt, priuſquàm carpitur *Aureus Ramus*, plurinaque ſubeunda pericula antequàm *Aureum Vellus* omparatur. Non niſi per *Scyllam* & *Charybdin* ad *Fortunatas* adimus *Inſulas*, nec ad Sereniſſimum *Elyſium* niſi per *Stygem* tranſnavigamus. Per tot & tam arios Caſus & Diſcrimina in *Latium* tendimus. Facile quidem eſt in *Avernum* deſcendere, ſed ad uperas Auras evadere, Hic Labor, hoc Opus eſt.

Quicquid præcipes, eſto brevis.

COntracta Præceptoris Documenta Diſcipulos magis erudiunt, quàm prolixiora Præcepta. Animus ſcilicèt, æque ac Stomachus, nimium faſtidit pabulum; Modicum meliùs retinet. *Antiqui Vates* per Proverbia & Adagia, Optimique olim *Philoſophi* per Aximomata Primaque ſua docuerunt Principia. Summa quondàm Conſilia in *Oracula* fuerunt reſoluta, Legeſque *Græcæ* in Duodecim tantùm Tabulis ſtatutæ. *Æſopi* Fabulæ optimam

præbent ſcientiam, Laconicæque *Catonis Sententiæ* (ut ut *Pueriles* dictæ) præſtantiſſimam Eruditionem. Inter veteres etiam *Athenienſes*, Septem illi Sapientes, propter ſingulas ſuas & ſingulares ſententias, in æternum celebrandi.

Aurora Muſis amica.

TAnta eſt Humanæ Naturæ infirmitas ut perpetuis Laboribus & ſempiternis ſtudiis non valet, quin aliquando Relaxatione & Quiete frui neceſſe eſt. Corpus æque ac Animus diurnis negotiis aut nocturnis Lucubrationibus defeſſum ac fatigatum, novis indies viribus novoque indiget vigore, quò magis ad majora opera aptius & vegetius reddetur. Diurnum tempus ad Laborem, nocturnum ad Quietem conſtituitur. Et poſtquàm placido noctis ſomno mollique ſopore refovetur laſſatum Animal, quàm Vivax, quàm Alacre reſurgit Matutino tempore! Majus inde robur colligunt Corporis membra, majoremque indè recipiunt vivacitatem Animi Facultates. Sic totus Homo quotidiè recreatur, &, ut *Sol Fons Vitæ lucidus*, nunc Oritur & nunc Occidit. At quod caret alternâ Requie non eſt durabile, nec quod caret alterno Motu ſempiternum.

Te facimus, Fortuna, Deam-----

USque adeò inſipiunt nonnulli mortales, ut totum Mundum nullo alio Rectore, quàm *FORTUNA*, dirigi credant, nullumque Humanarum actionum

actionum ſuperiorem *Dominum* quàm ſuam cujuſque *Rationem* eſſe agnoſcunt. Exiſtimant nimirùm quòd *Fata* regunt Homines, & quòd omnia fortuito Caſu gubernantur. Si quicquam feliciter evenerit ſibimet ipſis ſuoque Conſilio acceptum referunt, ſin malè ceſſerit *FORTUNAM* accuſant. Nullos eſſe putant *DEOS*, aut ſaltem non niſi Otioſos & in ultimis *Cœlis* ſummâ felicitate ſeſe indulgentes. Autumant ſcilicet quòd tam Exiguis negotiis adeſſe *JOVI* non vacat, quin quod Ipſe Terrenarum rerum adminiſtrationem commiſit *FORTUNÆ*. Atque ideò *FORTUNAM* in *DEORUM* Album conſcribunt.

Artis eſt celare Artem.

NON minori laude dignus eſt Qui *ARTEM* inventam celat, quàm Qui primùm invenit. Nam apud omnes vilis habetur *ARS*, quæ omnibus innoteſcit; Et *Reipublicæ* licèt profutura ſit promulgata, celata tamen majus commodum laudemque Inventori non ſolùm afferet, ſed etiam meritam apud omnes excitabit admirationem. Oculos noſtros cunctoſque ſenſus mirum in modum delectant ignotæ Præſtigiæ, cùm eaſdem non priùs intelligimus quàm contemnimus. Quid proſunt optima illa *Senatorum* Conſilia, ni ſint ſecreta: aut *Militum* in Bello Stratagemata, ni Hoſtem lateant? Dum *ARTEM* ſuam celat *Mathematicus*, non minora *DEO* facta perpetrare nobis videtur; quarum rerum Naturales Cauſas cum intelligit Vulgus, deſinit mirari.

Parturient Montes, naſcetur ridiculus Mus.

DUM verboſus ſupra Scenam buccam-inflat *Hiſtrio*, & hinc inde ſupercilioſo circumſpiciens vultu, non niſi ampullata profert Eloquia, arrectas Plebeculæ aures clamore magis implet quàm inſtruit; & Dum *Cæſarem* perſonat, ipſe demùm fit Fabula. Sic olim ingenti & rauco *Ranæ* murmure deceptus erat *Leo*, donec parvulum de palude Animal prodiens conſpexerit. Sub maximis Montibus inanes ſæpius inveniuntur Cavernæ; & maximi Utres replentur Vento. Incaſſum *Hariolus* futilia ſua antè Oculos ſatis apertos oſtentat præſtigia, & Grande aliquod ſe moliri fingit, cum non ampliùs Admirationem ſed Contemptum movet.

Sine duro Imperio non erit Virtus.

SINE Sceptro & Diademate *Regalis* perit *Majeſtas*, nec niſi Faſcibus & Secure fulcitur Magiſtratus & tuetur Urbs. Aſſiduâ ſolùm Induſtriâ acquiritur Ars, duroque labore ex Puteo hauritur Veritas. Poſtquàm ſalſas ſuas in Terram effuſus eſt imbres, clarior effulget *Phœbus*, & Virtus ipſa (*Palmæ* adinſtar) quò magis premitur, eò altiùs aſſurgit. Sine acerbis Calcaribus haud Metam attingit *Equus*, nec ſine aſpero Flagello jugum trahit *Bos*. Subducto Igne non fumat Thus, nec ocyùs ad Aras properat *Deorum-Cultor*, niſi horrendo priùs *Jovis* fulgure & tonitru perterritus.

Odi

Odia qui nimium timet, Regnare neſcit.

EXuat *Nero* Regalem Majeſtatem, & de ſummo deſcendat Throno inglorioſus *Cæſar*, ſi aut inanes *Patriciorum* minas, aut imbelles Plebeiorum perhorreſcat iras. Tutò ſatis rebelles *Tyrannus* finit ſubditos, modò ſuo omninò ſubjecti ſint Imperio. Oderint, dum metuant; ſæviant dum obediant. Deſinat *Jupiter* fulmina ſua in terras dejicere, ſi bruta mortalium timeat fulmina: *Olympum* deſerat *Deorum Hominumque Pater*, ſi debiles nimis reformidet *Titanas*.

DECLAMA-

DECLAMATIONES.

Natura Arti præferenda.

QUaſcunque uſpiam per Terras ſuos *ARS* triumphos agit, in eaſdem certè ſibi olim ſubditas, exercet hodiè Dominum *NATURA*, totius Orbis & grandæva pariter Antiſtes & Imperatrix: Quæ neminem profectò agnoſcit Superiorem, niſi Illum ipſum, à quo oritur, *JOVEM*, & cui fas eſt, eandem vendicare cum ſuo Parente immortalitatem. Quâ obſtetricante non modò naſcimur Humanum Genus, ſed etiam nati & beneficio Societatis, & mutuo Linguæ fruimur commercio. Fruſtrà ſiquidem de primordiis Typographiæ aut *Batavia* decertat aut *Germania*; fruſtrà Verborum ſigna inſtruit ingenioſus Labor, niſi mortalibus felicior *Dea* ipſa prius indidiſſet Verba. Neque Tu ſuperbias (Inventor *Cadme* Literarum.) cum Litera ſit nuda ſolùm Vocis imitatrix, & tacita imago. Tantò utpote celebrius inclareſcit opus, quò propriùs accedit ad *NATURAM*; nec alio ſanè jure Statua, quam fecit *Phydias*, meretur laudem, niſi quòd ſit *Veneri* ſimillima. Tu autem, (ô *Apelles*), aut tuas impares confiteare vires, aut vultui tuæ *Veneris* auferas velum, ne eadem obducta Nubes non imitandam *Dea* formam, & *ARTIS* ſimul gloriam involvat. Quamvis *JOVEM* etiam rubente Dextrâ telis minacem efformaſti, nulla tamen demittit Fulmina Ignarus tuus & impotens *Deus*. Siquid itaque ulterius valeat

leat ingenium, hinc racemis inhiantes *Aves* depaſcat *Zeuxes*. En verò deficit Vindemiæ innatus cruor, nec aliam ſentit prædam deluſa *Volucris*, niſi inanem futilemque Uvarum umbram. Tantum ubique (*Auditores*) à *NATURA* diſtat *æmula mortalium Cura*, quantum uſque ſuo ad Opifice *Dædaleum* Opus; Alitèr ſi tanta *ARTIS* ſint miracula, quin ocyùs Omnipotens *Pygmalion* Statuam reperires, & tuo Ipſe ſine *JOVIS* auxiliis inſpires ebori. At nequicquam id molitur languida debiliſque Manus. Quippe à Te ſolâ, (ô fœcundiſſimâ *NATURA*) rerum omnium fluxere ſemina, Tu maxima Origo inexhauſto jam diteſcis Theſauro: ideò ut ſiquid præclarum, ſiquid venuſtum, aut Antiquitas operoſa aut Hodierna excudit Induſtria, à Te profectò mutuatam acceperit lucem, in Te redundet, & totum illud quantumcunque Numinum ritu Tuum ſit. Tu ſiquidem es & *ARTIFICIS* ſimul & ipſius *ARTIS* veneranda *MATER*,

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Peregrinatio non eſt utilis ad informandos mores.

HAud immerito (*Academici*) Microcoſmum, & totius Terrarum Orbis Compendium, Hominem nominavit Antiquitas. Hìc, quotquot in lucem prodimus, Archetypi mundi totidem ſumus umbræ, perinde ac ſi Natura hoc Terrarum Cœlorumque Volumen contraxerit in Epitomen. Nec quicquam per tot retrò ſecula extitit unquàm, quin in Nobis ipſis aliquo modo adumbratum fuerit, adeoque ſimillimo Ingenio præditi ſumus ut omnes quidem Fratres audiamus. Non ampliùs demum *Geographis* opus fuerit; Terræ demetiendæ rationem

nem peritiſſimè noverit quiſquis coram intuetur Hominem. Dic demens Viator! quid tandem profuit remotiſſimas Terrarum Regiones peragrâſſe? Quid feritatis unquam inter Barbaros conſpexeris, quod non & Domi videris? Quid Monſtri peperit *Africa*, quod non vel inter proprios Penates reperies? Imò quid Humanitatis *Aſiatici*, quid Religionis *Hebræi*, aut quid Philoſophiæ te *Græci* docuerunt, quod non & *Britanni* te docuiſſe potuerunt? *Geometriam* callet *Ægyptus*, Navigationem *Phœnicia*, & Aſtrologiam *Chaldæa*: Callet & has Scientias una *Britannia*, imò una *Oxonia*. Quorſum igitur (*Hiſtorice*) inter Annales tam impensè verſaris? Quid in cineres & Antiquorum Manes inquiris? En tibi Vicinos! imò Temetipſum: Veterum mores in Tuum pectus tranſcriptos legas, & in ſinu Tuo, tanquàm in Tabulâ, depictam eorum reflexam-imaginem intuearis. Sua jaciat *Cæſar* Trophœa, & triumphali pompâ tranſmarinas Gentes ſecum in Theatrum ducat: Nihil novi affers (*Juli*) præterquam Vultus & Ornamenta. Eundem induant *Romani* cultum, & tibi vel *Parthi* vel *Thraces* eſſe videbuntur. Nihil ignoti (*ô Quirites*) habetis in Arenâ, niſi Vobis ipſi eſtis Peregrini. Quilibet meritò dici poteſt & Circus & Civis, idem ipſe & Spectator & Spectaculum.

Arithmeticæ encomium.

GEſtio (*Auditores*) me *ARITHMETICAM* dilaudandi provinciam ſuſcepiſſe, ſperans quod nec Ipſe incultus prodeam Orator tot *Figurarum* ſatellitio conſtipatus, nec ſuis videatur *Numeris* caruiſſe

caruiſſe *Oratio*. Nec opus eſt ut intumeſcentem huic *Arti* Prologum contexam, cujus Nomen ipſum cedit in Panegyrin, & ſibimet Procœmium eſt. Nec eo tamen ambitionis faſtu inflatur *ARITHMETICA*, ut Principatum quærat ſuperba, & Scientiarum Imperatrix cæteris *Artibus* jus dicat aç honores diſpenſat. Superbiam cæteris relinquit, ſummæ vero Reipublicæ utilitati conſulit. Syllabas ſuas jungat *Grammatica*, Voces conficiat, & Orthographiam & Syntaxin calleat. Tropis ſuis incumbat *Rhetorica*, quæ nec verè loqui ſine fuco noverit, nec apertè mentiri. Ideas meditetur *Philoſophia*, & rerum Imagines contempletur. Sophiſmata ſua & Fallacias fabricet *Dialectica*. Migrat (per me licet) in Cœlos *Aſtrologia*, & dum in Terris ignara verſatur, Terrarum Palmam terrenis Artibus deferat; caveat autem ne, dum Sidera metitur, Pedum oblita Numerum cadat in puteum. Hæ omnes *ARITHMETICÆ Herbam porrigunt*, & aliæ quæcunque ſint Huic laudes & Palmas debent, utpote quæ ab Hâc fulciantur. Dic mihi (*Poeta* ſuaviſſime) quid Figmenta tua proſint, quid valeant Fabulæ, niſi Numeris ab *ARITHMETICA* mutuatis coarctatæ ſint? Dic (peritiſſime *Cithariſta*) cui uſui inſerviunt Fila tua, quàm malè reſonant Chorda tuis pulſata digitis, ſi deſint Numeri? Sed non eſt quòd aliundè petam Exempla: Teſtor Vos ipſos (*Academici*) quanti refert hujus Artis præceptis erudiri, cum cedit in opprobium certumque habetur inſcitiæ indicium (ſiqua fides *Cauſidicis*) *Numeros neſcire*. Veſtro itaque ſuffragio *ARITHMETICÆ* Palmam tribuo, utpote Arti vel abſque Metaphorâ, omnibus *Numeris* abſolutæ.

In Nocturnas Lucubrationes.

QUotquot adeo Studiis immerſi ſunt, ut ne quibuſcunque oblectamentis ſæveriores Animi curas diſcutere dignentur; & uſque adeò *Stoici* evadunt ut nec lœto riſu frontem rugis implicatam laxare noverint; è Mundo (ut è *Theatro Severus*) migrent neceſſe eſt. Odi equidem *Philoſophum lucernarium*, qui, quaſi tædium ceperit Humani conſortii, Diem uſque fugit Domicilio ſuo planè incarceratus, & (ut olim *Diogenes* in dolio, aut *Democritus* in hortulo) cum Antiquorum Manibus ita jugiter verſatur, ut nihil deeſt quo minùs ſepultus credatur niſi Epitaphium. En (*Stoice*) vergentem in occaſum Solem! quid ni lectulum adire monet! En Cœlum denſis involutum tenebris, & placidum Noctis ſilentium! quid ni requiem tibi ſuadent, & vel invito ſomnos inferunt? Etiam-ne verò evigilas, & vel *Superis* conviciaris ingrate? Siccine oblata negligis *Deorum* beneficia? Noctuæ & Veſpertiliones tenebrarum petant refugium: *Circe* & *Medæa* ſuis faſcinis, ſuis præſtigiis quærant latebras: At at procul à *Muſis* abſint Vigiliæ, & Oculis-infenſæ Tædæ quas tantùm Pullati uſurpant in Funeris pompam. Quoties equidem Lucernas intueor Cameris collucentes, videor mihi videre Cometas quaſdam *Academiæ* fatum ominantes, aut Umbras ab Infernâ ſede excitatas, Faceſque manu Ferali amplexas. *Epicteti* Candelabrum emat *Lucianus*, & Excubiis quotieſcunque lubet incumbat; ſciat tamen ſe Operam & Oleum perdidiſſe: in opprobrium nimirum cedit Lucernam olere. Præſtiterit

Præſtiterit ſanè mollem Torum (Te teſte *Auguſte*) mercari, placidoque frui ſomno. Annon etenim hujuſmodi Vigiles atrociſſimi ſibi ſunt Carnifices, & pœnas in ſemetipſos exigunt à quibus vel ipſa *Nemeſis* abhorreat, qui caleſcentes etiamnum artus ſepulchro condunt? Annon iniqui Vindices importuni *Minois* ſuffragium quærunt, *Inferorum* pœnas ambiunt, & in *Stygem* ſe tranſcribunt? Certè qui tam impensè Nocturnis dediti ſunt Lucubrationibus (ut ut *Palladi* ſe devotos jactant) migrant in Noctuas, & mihi fidem faciunt *Pythagoricæ* Μεμψυχώσεως.

Tres Rivales, cum omnes AMASIAM ambiebant, & à Raptore vulneratam inveniebant, unus Vindictam, alter Medelam petiit, tertius verò lacrymavit.

Pro Vindictâ.

ASpiciamus (*Judices*) omnes vulneratos, hanc infelici *Raptoris* telo, illos verò *Cupidinis* graviori. Hiantia *AMASIÆ* vulnera Medelam petunt; ad hoc Pietatis officium vel ipſi provocarentur *Barbari*, & Fœminam inter anhelitus & ſuſpiria morituram ſuccurrere ſtimularentur. Molles enim ejus gemitus ipſam mulcerent ſævitiam. Attamen ſi Vitam parùm jucundam reſtaurare gratum ſit, Honorem certè, ſolum felicis Vitæ complementum, reſtituere, non niſi gratiſſimum judicemus. Hic enim dum *Raptorem* ulciſcitur, *AMASIAM* reddidit intactam, & cum *Raptoris* Caput dedit, dedit & Honorem. Et quid (*Auditores*) charius præſtitiſſent arctiſſima Fides & Amicitia, quàm hoc

ſolo facinore unius Lacrymas, & alterius inutiles Medelas accuſando? Ultor enim probè novit quòd cum Honorem iterum habuiſſet *AMASIA*, haberet & omnia. Fœmineæ enim Veneratione & Honori iidem ſunt termini: Sic cum *Phœbus* inter *Perſas* toto ſplendet Cœlo, Altare ejus Piaculis oneratur, ſed cum illi Lumine orbati ſunt, hoc Cultu. At quid interim proſunt illius Lacrymæ & fœmineus Dolor? Annon exiſtimavit quòd Fœmina moritura (ut *Sol*) ex Aquis exſurgeret? Maſtitiâ ſemper careret *Heroicus* Animus, aut diſſimularet, *Jovis* inſtar qui vel ſerenam aperit frontem, vel abſcondit. Lugubris hæc Protaſis quàm triſtem minatur Cataſtrophem! Hiſce Lacrymis proprium fatum prædicas & luges: Pulchra enim & benè dotata illa *Domina* non niſi audaciori ſuccumbit Proco. Heu! inter Dolorem Metumque feſſus jaces, & cum *AMASIAM* trepidam vidiſti & ſummis indigentem auxiliis, nulla ſubiiſti pericula niſi Lacrymæ ſunt, quibus mollis & puſillanimis natura facillimè concedit. Tanta forſan morituræ Fœminæ illuxit Pulcritudo, ut totum inflammavit, & jam Igneus Animus expreſſit quicquid intùs manebat Humidi: Et ſic intra ſummum & Meridionalem Ætatis Calorem quædam ferè ſemper de Cælis diſtillant Guttulæ. Sed credo equidem quòd iſtas Invidia effundit Lacrymas, quas debuerunt Pietas & Miſericordia. Tu enim raptam *AMASIAM* perterritus ſpectas ſimul & invides *Rapterem*, quòd Ille vi & armis hoc fruitur, ad quod obtinendum plurima Tibi non valuerunt Officia. Dolere fateor crudele *AMASIÆ* fatum videris, ſed non tàm ſuum quàm proprium ploras infortunium. Sic olim ſupra *Alexandri* Statuam

lacrymavit

crymavit *Cæſar*, quoniam ſui-ipſius Senectuti Hianiæ-Ulterioris ſuffecere Triumphi, quando imerbis ille Ulteriores ambivit Mundos. Et Juvenis ic *Darium* ploravit demortuum, quia ipſe non um necâſſet. Macte igitur eſto, Tu Vir fortiſſie, qui Lacrymas contemnis, & omnia alia Meicamenta præter ſalvum Honorem, quo gemunda Fœmina, cui nullæ pœnè reſtant vires, forſſima evadit. Tu enim vivum *AMASIÆ* viſti dedecus: & per Te ſolum eſt quod Illa poſt ira ſua fata feliciſſimis, dum Te & Honore, fruir Beneficiis. Accipe igitur *AMASIAM* gram in arctiſſimos amplexus, quos, ſicut primò nec eruerunt pueriles Lacrymæ aut immaturæ Medee, ita nec jam diſturbent.

PALLAS rectè pingitur Armata.

UTinam adverſus tot pericula & infortunia, quibus obſidemur miſeri mortales, etiam Arnati naſceremur, & parum abeſt quin Viris ex Serentinis olim Dentibus oriundis ſuam naſcendi ſorem invideam, qui in lucem prodierunt loricati, dverſus omnes ſævientis Fortunæ impetus Natatiâ muniti Panopliâ. Cum ſua ſint Tauris Corua, ſui Leonibus Dentes, ſui & Equis Ungulæ, blis Hominibus nativa deeſt Armatura, cum illoum latera tot injuriis pateant. Sed ecce jam quæ Nobiſcum non naſcuntur, vetamur nos aliunde uærere quotquot *Muſis* nomina dedimus. Nobis, anquam minimè ad Bella natis, Armorum uſus nterdicitur, ac ſi neceſſe foret quorum Ingenia igent, eorum Manus & Lacertos torpeſcere. Nec

uſque

uſque adeò imbellis Turba ſumus, quin, ſi res poſtulaverit, Umbrâ & Receſſu relictis, Solem & Pulverem pati, inter Lituos & Tubas verſare, morientium Gemitus audire, imò cædere & cædi poſſumus intrepidè. Quiſquam vitæ diſcrimen lubentiùs eſt ſubiturus (modò Publicæ Salutis interſit) quàm qui ex Sapientum Placitis didicit Non uſque adeò Mori miſerum eſſe. Eorum demùm Fortitudo eſt, non (ut Vulgus Hominum) pericula non prævisa temerè aggredi, ſed in omnem eventum parati vel ad certam mortem ituri ſunt, modò Publicæ ſalutis cadant Victimæ. Alii omnes *Andabatarum* more pugnant, nec tam contemnunt pericula quàm neſciunt, aliàs forſan vitaturi. Neque equidem negaverim Doctiores Viros Pacis-amantes, Cæde & Sanguine non lætari, à Belluinâ truculentiâ abhorrere non inficias ibo; Poſſe tamen eoſdem (modò in Patriæ cedit commodum) & Animos ſumere & Iras probè ſentient, ſi qui ex adverſo ſtare auſi fuerint. Civitates Bello potentiſſimas, etiam in Literis Principatum tenuiſſe ſatis notum eſt. *Athenæ* ipſæ *Palladi* ſacræ, Belli Paciſque ſtudiis celeberrimæ, poſtquam Armis expugnaverunt Barbaros, Artibus ſuis in devictas Regiones invectis ipſam expugnaverunt Barbariem: Adeò ut meritò dubitârunt Victæ Gentes, annon ſic Vinci præſtiterit quàm Viciſſe. Poſtquam Victricibus *Romanorum* Aquilis, *Athenienſi* cedente Noctuâ, non minùs docta quàm bellatrix *Roma* tam *Marti* quàm *Mercurio* litavit, & quaquaversùm Arma circumtulit, eadem etiam diffudit Artes, truceſque Populos coegit ſimul jugum ſubire & excutere Feritatem, & pro ademptâ Libertate Humanitatem donavit. Quin & Viros in utroque laudis genere in-

ſignes

ignes omnia retrò Sæcula protulêre. Imò vix crediderim extitiſſe unquam præclarum Exercitûs Dueem, qui non idem eximius Orator, cujus in Foro Verborum fulmina non minùs expaverunt Cives, quàm Hoſtes in Acie fulmineum Enſem. Is Impeator dignus erit cui Milites obſequi non dedeeat, qui ſummâ facundiæ vi quoſcunque animi motus vel excitare vel ſedare novit: qui ortâ ſeditione tumultuantes miti colloquio compeſcere; exercitum fractis animis viribuſque nutantem, & jam jam terga daturum, Hoſti gravi increpatione ſiſtere, & ad prælium reſtaurandum propellere dicit: Qui denique Nominis Immortalitatem, quam rebus geſtis meruit, ſibi ipſi (*Cæſaris* inſtar) tribuere poſſit, res à Majoribus geſtas propriâ manu ad Poſteros transmittendo: qui Statuam meeatur, qualis iſta *Cæſaris*, cui (alterâ manu Librum, alterâ Gladium tenenti) meritò inſcribitur,

EX UTROQUE CÆSAR.

In laudem CURTII pro Patriâ morientis.

EN Facinus (*Auditores*) quod multa retrò ſtupêre Sæcula, Noſtra etiamnum Ætas ſuſpicit, ſera demirabitur Poſteritas, quod ut factum fuiſſe credamus Annalium fides (ſi non *Romana* eſſet) laboraret. Ingenti Terra diffinditur hiatu, *Romæque* exitium minitatur; juxta ac ſi indignata tot ereptos ex viſceribus ſuis Theſauros, damnum ſuum vellet reſarcire Opulentam-Urbem exſorbendo. Totâ in Urbe trepidatur, attoniti diſcurrunt Cives, Senatus de Rerum-Summâ *Apollinem Delphicum* per legatos conſulit: de cujus Reſponſi ſententiâ (pro more

more *Oraculi*) ambiguâ, lis magna oritur, (quod que Labyrinthos ſine filo ingreſſis accidit) quò magis eam expedire annituntur, eò magis ſentiunt ſe irretitos. Itaque ſpes omnis Arcani expiſcandi planè defecerat, & de *Româ* conclamatum putabant omnes, ni tam diri Prodigii Omen alio nomine minore propitium aliquod Numen averteret: Cum *CURTIUS* Forum verſus adequitans omnium oculos in ſe protraxit: Hujus conſpectum tanquam ſalutaris cujuſdam Sideris mutatæ in melius Fortunæ Omen interpretantur. Eâ ſiquidem Pompâ incedit, tanquam ob partam Victoriam triumpharet, aut ad Nuptias feſtinaret, non Exequias. Quantus Vir fuit (*Auditores*) qui frequenti Senatu plus vidit, univerſo Populo plus auſus! Uni nimirum *CURTIO* tunc temporis Facilis viſus eſt *Deſcenſus Averni*. *Oraculi* mentem pro ſagacitate ſuâ facilè ſubodoratur: immenſam Voraginem (cujus ad aſpectum horruêre cæteri) intrepidus ſubit; ac ſi nutanti & jamjam caſuræ *Romæ* (tanquam *Atlas* Cœlo) humeros ſupponeret. Credideram in Uno hoc Viro totius *Romæ* Animam ſpirâſſe, Urbemque ne periret periiſſe. Sic cecidit *CURTIUS*, attonito ſpectante hinc indè Populo. Taceat jam *Græcia* mendax *Heroas* veteres, aut, ſi taceat, neſciat utpote verboſior, hoc unico Elogio omnes eorum complectatur laudes, Quod *CURTII* fuere ſimiles. *Codrus* & *Leonidas* (decantata primi Nomina) ſi tunc inter vivos eſſent, tam ſtupendæ Virtuti aſſurrexiſſent; nec recuſarent ex propriis Frontibus Laurum decerpere, quo tam illuſtri *Heroi* corollam texant. Unus quippe *CURTIUS* omnes (quotquot unquam fuere) infracti Animi laude inclytos adeò vicit, ut ſi illo in Sæculo vixiſſent

ſent, novum certamen iniiſſent, Ecquis in *CURTIO* honorando acriùs contenderet. Parùm adhuc dixi: Tantum Ille revera præſtitit, quantum vel audaciſſimi *Poetæ* de Ducibus ſuis fictitiis auſi ſunt comminiſci; planè quaſi *Poetarum* Fabulas in ſuam tranſcriberet Hiſtoriam. Non eſt quod Temeritatis arguatur, quòd ultrò ſe Morti obtulerit. Nunquàm ſiquidem conſultiùs Vitæ prodigi ſumus, quàm ubi geminum liceat debitum ſimul exſolvere, quorum alterum efflagitat in Patriam Charitas, alterum Naturæ Neceſſitas. Legimus *Empedoclem*, ut *Deus* haberetur immortalis, in ardentem *Ætnam* inſiluiſſe: Et quidni inſiliret? Non potuit enim tantæ Ambitionis crimen, niſi omnibus *Ætnæ* incendiis, expiare. At *CURTIO* noſtro alia mens eſt: Vitam ſuam ſuſque deque habet modò Patriam faciat Vitalem. Verumenimverò pro neglectâ Vitâ Immortalitate donatus eſt. Et *Romæ* periclitanti ſalutem, & Nomini perennem memoriam promeritus eſt. Nam dum Urbis vicæ Sepulcrum ſubit, ſuperſtitem habet pro Tumulo, cui vel *Mauſolus* ipſe invideat.

—Difficile eſt Crimen non prodere Vultu.

INgenioſus ille Naturæ Artifex, *Prometheus*, Divinâ quâdam peritiâ inſtructus, non in interioribus Fibrarum receptaculis latitantia recondidit Vitiorum ſymptomata, nec *Stygiis* damnavit tenebris collucentes Conſcientiæ faces; Sed palàm produxit, ut repercuſſi à propinquo utpote Lumine clariùs refulgerent Radii, & è longinquo legerentur expreſſi ſcelerum Characteres. Hinc obſcurior *Ne-*

bula, arridentem Vultûs obumbrans ſerenitatem, procelloſos Animi æſtus non tam præſagit quàm indicat: Et lividæ maculæ Ora contaminantes peſtiferam infectæ Mentis tabem ſignificant, denotantque pernicioſa ſcelerum contagia. Vitiorum ſordes, tanquam denſiores *Vapores* ex interioribus Telluris viſceribus, in ſublimiorem Sphæram exhalantur, & ab his aurea nubilatur Ætheris ſerenitas: Sic & reſultant in Vultum latitantes Animi perturbationes, quorum *Nubeculæ* æſtuantes Conſcientiæ portendunt *Tempeſtates*, & tumeſcentes Genæ *naufragæ* agitatæ Mentis oſtendunt diſcordias. Hinc ingenuè demiſſa *Lucretiæ* Ora pudicam præ ſe ferunt Verecundiam, & jam obmuteſcentia ex repentino Flagitii horrore, obreptam effutiunt Virginitatem, & cum maximè ſilerent tum demùm altiùs & cum iteratione perpetratum ſuſpirabant Nefas. Mirum eſt perfectò tam diu delituiſſe *Catilinæ* facinus, cum vel è diſtortâ Vultus compoſitione ita liquidò apparerent ſecreti Animi motus, ut penè emicarent; Nempè cum pallens & perturbata Facies adeò indicaret facinus, ut jam ipſe, Enthuſiaſmo quaſi correptus, vel invitus Conjurationem loqueretur. Jam non ampliùs *Hariolos* conſulendum eſt, qui è Pecudum fibris Fatorum Arcana rimentur, cum meliori Divinandi methodo internas Animi ſpeculemur volutationes, & quiſque probè calleat *Phyſiognomiam* meliùs à Frontiſpiciis conſciis, quàm Extiſpiciis dijudicando. Sic Flagitioſus ſuo malè perit indicio, quem Vultus ſimul reum Teſtatur & Condemnat, & qui nullum præter ſeipſum habet ſupplicio-rum Authorem.

---*Miſere*

——Miſeræ cognoſce proœmia Rixæ.

SI coràm Fœminarum *Senatulo* foret peroran-dum, quanto ſupplicio ſit plectenda Linguæ Petulantia, & Rixandi Audacia; meritò ſanè timerem, ne acutis unguibus in oculos involent, fatumque *Orphei* ſubire cogant, aut earum Latratibus (quod *Nilo*-vicinis accidit) deinceps obſurdeam. Sed ecce quam Mulieribus exprobo Garrulitatem, ſibi vendicant etiamnum Viri planè Maſculati, & in laudem cedit Loquacem eſſe; imò Satyricum: Uſque adeò nimirùm Verbis invicem digladiantur, & mutuis proſequuntur Dicteriis, ut parum abeſt quin exoptarem, quòd etiam Hominibus utpote cæteris Animalibus Silentium indixerit Natura. Sed leviora adhuc queror; Non tantùm aſperis Scommatum aculeis ſeſe dilacerant, & mordaci vexant Sarcaſmate, ſed ulteriùs graſſatur rabies, & amotis hiſce telis Luſoriis Decretoria rapiunt, & cum jam acritèr Verbis præluſerunt, ad Certum dimicant. Nec veriſimile eſt tot Tonitrua fulminibus caruiſſe. Crediderim Linguas hujuſmodi Bellatoribus tot Lituorum vice inſervire, quibus (*Bacchantium* ritu) Claſſicum-canentibus repentè Manus conſerunt. Linguis (neſcio quo fato) Magnetica quædam vis ineſt, quæ è Vaginâ paulatim Ferrum trahit. Nimia hæc Loquendi audacia Prologo haud abſimilis videtur triſtiſſimæ Tragœdiæ: Nec unquam ad Cataſtrophen deventum eſt ſine cæde & effuſo ſanguine: ubi miſerrimus Hiſtrio Verba ſimul & Animam expirat. Laudo equidem *Pythagoræ* Diſciplinam, & omnibus (quotquot

Sacris *Philoſophiæ* initiati ſunt) Quinquenne Silentium æquum cenſeo, ne priùs Loquendi libertatem conceſſi, quàm Tacendi artem edocti ſint. Cernimus Scintillas neglectim ſparſas in incendia creviſſe, Urbeſque flammis, quaſi ſibimet ipſi Funereos Rogos concrematas: Pari quidem modo Verba quædam inconſultò effuſa, & Lapſus-Linguæ vel ipſis Regibus exitio fuerint, & in cineres delabi Regna coegerint.

POEMATA.

POEMATA.

In Somnium: ad Amicum E. S.

SErus ut Occiduis herè Currum ſubdidit Undis
Phœbus, & *Heſperio* gurgite merſit Equos,
Nocte tenebrosâ ſtudiis mea feſſa diurnis
Somnifero lætè membra repono toro;
Tempora cum viridi malè cincta papavere celſis
Sceptra ferens humeris plumbea *Somnus* adeſt.
Terque quaterque mihi medicato ſtipite frontem
Percutiebat: adhuc ictibus ægra tumet.
Obſtupui; mollis perſtrinxit Inertia ſenſus,
Imbelles oculos opprimit alta Quies.
Attonito ſimilis jacui reſupinus, & artus
Et mea languidulus vinxerat ora Sopor.
Adſtitit hîc *Morpheus*, adopertaque lumina riſit,
Riſit ſopitum pectus inerme dolo:
Adſtitit & miſero temeraria ſomnia Victor
Suggerit, & captâ mente Tyrannus ovat.
Hei mihi! quæ ſubii crudelia prælia *Miles*?
Quæ læsêre meum tela cruenta latus?
Littora quæ petii furioſas *Nauta* per Undas?
Quos rate ſubmersâ Naufragus erro *Lares*?
Nunc huc, nunc illuc circumvolo præpete curſu
Ocyor aligero *Bellerophontis* Equo.
Bicipitis tandem procera Cacumina cerno
Montis, ab immenſis Culmina celſa jugis.
Irritus Aſcenſum nitor, totieſque relabor
Heu! pede ſurgentem præcipitante gradum.

En

En iterum ſtudio fervens ardenſque retento,
En iterum recido, *Siſyphe*, more tuo.
Deſcendens *Helicona* peto; quo Fonte canoro
Fallere Vos (dixi) *Vos didiciſtis Aquæ?*
Cum ſemel ut Sacris porrexi brachia Lymphis
Proh dolor! indignans brachia Lympha fugit:
Oraque Virgineis admovi pronus ut Undis,
Lapſa citò fauces effugit Unda meas.
Concedi, gemituſque trahens de pectore clamo,
Proh dolor! & ſubitus opprimit ora dolor:
Cum fluit ex oculis veluti miſerata dolentem
Labra genaſque rigans flebilis Unda meas.
Hinc abiens Sedes *Caſtarum* viſo SORORUM,
Si, quæ lugentem MUSA levaret, erat.
MELPOMENE Tragicos ſtetit hîc induta Cothurnos,
Nec procul huic CLIO priſtina Sec'la canit:
Adfuit EUTERPE Calamis famoſa canoris,
Filaque TERPSICHORE percutit indè Lyræ:
Hîc ERATO præclara Choris, præclaraque Plectro:
Hîc ſua CALLIOPE Carmina ſacra tonat:
Aſſidit ex alto POLYHYMNIA docta; meatus
URANIE Cœli, jura Polique ſtudet:
Denique Te cerno, Te (noſtra THALIA) procantem;
Mentior, ulteriùs deſinis eſſe Mea.
Hanc (*Edvarde*) Tuis hærentem vidimus ulnis,
Hanc (inquam) gremio delituiſſe Tuo.
Me ſed ut aſpexit velut indignata, furorem
Spirat, & immeritas ora tremenda minas,
Flectit & à triſti fumantia lumina Vultu
(Sicut ab oppoſitâ *Gorgone*) MUSA meo,
Proh Superi! rursùſque Tuis amplexibus hæret,
Blandiſonis labris oſcula datque Tuis.
Hæc ſimul ac vidi (Quid enim non Somnia reddunt?)
In ſua Cimmerius *Morpheus* antra redit.

Lat

Læta Paupertas.

FElix ille Hæres, Patrii qui Cultor Agelli
Exiguo vitam ſub *Lare* tutus agit.
Ille ſuâ caſulâ cantat, quâ vagiit infans
Et tenero querulos fuderit ore ſonos.
Non fluctus (*Neptune*) tui, non *Æquora* terrent,
Nec Tuba cum reboat *Claſſica* dira pavet.
Vomere Bella gerit, Victor ducitque Triumphos
Edomitis Arvis meſſe cadente ſuos:
Ille ſuas Eruges oſtentat opima Trophæa,
Cogit & aſſuetum Rura ſubire jugum.
Jurgia rauca *Fori* ſpernit, nec *Judicis* iram,
Stricta nec attonitus *Vindicis* arma timet.
Non *Faſces* populi quærit, non ambit honores,
Et quicquid Luxûs præbeat *Aula*, fugit.
Ipſe ſuam Caſulam Palatia fingit, & unus
Plebei partes & ſibi *Regis* agit:
Imperat & Paret: Felix *Reſpublica*! Nullus
Hîc locus eſt ferro (fæve *Tyranne*) tuo:
Non latus incedit ſtipante ſatellite, Tecti
Portaque ferratas non habet ulla ſeras.
Vernantem, quoties libet, expatiatur in Hortum,
Decerpitque ſuâ confita Poma manu.
Inde pedem referens per agreſtia Prata vagatur
Metiturque oculo Paſcua læta ſuo.
Et paſſim ut graditur modo ruſtica Carmina cantat,
Accinit & raucâ *Phyllida* voce ſuam.
Hinc reſonat *Philomela* ſuas gemibunda querelas,
Inde refert doctos blandior *Echo* ſonos.
Doctior Inferno cecinisti flebilis *Orpheu*,
Lætior at duro *Ruſticus* ore canit.

Hyems.

Hyems.

JAM *Scythicis Titan* currus agit exul ab Oris
Serus & *Eois* ſurgit anhelus Aquis.
Rex tepidum clauſo *Zephyrum* premit *Æolus* antro
Impiger & pennas detinet *Eure* tuas.
Tandem Bruma furit, rigidus cum Grandine pennis
Jactatis *Aquilo* ſtridet ubique ſuis.
Eheu *Threiceis* concreſcunt Æquora Ventis,
Marmoreo reſtant Flumina ſtricta gelu:
Quæque modò curvâ fuerant vada pervia Puppe,
Inſultans glacie calcat aduſta Puer.
Nuſquam duratis ludunt Delphines in Undis,
Nulla ſuos ducit *Nympha Marina* choros.
Nuſquam cæruleus tollit ſua brachia *Triton*,
Vix algens ſolitis Piſcis inerrat Aquis.
En Tellus fœcunda vices ſortitur eaſdem,
Et metamorphoſin *Mater Alumna* ſubit:
Denudata ſuis non ſplendet frondibus Arbor,
Arida nec viridi gramine Prata nitent:
Ornatus exuta ſuos jam Paſcua lugent,
Lugent & cultum Sylva Nemuſque ſuum:
Plurima *Soracte* tua Nix ſublime cacumen
Opprimit, & Saltus alba Pruina tegit.
Oblitus cantûs tacitò circumvolat Avis,
Ingeminat queſtus nec *Philomela* ſuos.
Cratibus immugit Taurus, non rura pererrat,
Nec ſalit in pratis læta Juvenca ſuis.
Ipſe tuis Aris procumbis, Christe, Sacerdos,
Et noſtri ſceleris Victima cæſa peris.
Sic cadis ut ſurgas, ſic imæ viſcera Terræ
Deſcendis felix, altus ut Aſtra petas.

Fruſtr

Fruſtrà Superna petunt ex *Oſſâ* Regna *Gigantes*:
In *Cælos* monſtrant ſola Sepulcra viam.

In Nocturnas Lucubrationes.

QUis *Stygii* properus quærit ſuffragia *Ditis*?
Et nondùm rupto ſtamine Fata rogat?
Quis demens Tenebris ſe vindex devovet, Ultor
Exigit & pœnas criminis ipſe ſui?
Colchica funeſtas *Æetias* invocet Umbras,
Ipſa quibus (*Circe*) carmina ſepta canas.
Turpis & inviſæ petat Umbras noctis Adulter,
Quâque modo *Æneam* te lege Nube, *Venus*.
Effugito (Virtus) has indignata latebras:
Nec quicquam amoto Judice *Sole* facit.
Ortus (*Phœbe*) tuos ab *Eois* gratulor Undis,
Et clarum ſupplex Numen adoro Tuum.
Gallus AVE reſonat, cantu *Philomela* ſalutat,
Quin luget reditum *Noctua* ſola tuum.

Poeta fit, non Naſcitur.

VAgiit è cunis Quis Carmina? Prodiit Infans
Nutricis gremio Quis-ve *Poeta* ſuæ?
Ecquis adhuc tremulis cum preſſerit ubera labris
Pierides veſtras hauſit Alumnus Aquas?
Parnaſſi ſublimis apex puerilibus auſis
Impar, Nubiferens, Sidera celſa petens.
Ecce priùs Digito *Vates* quàm callet ad Unguem
Sæpè remetitur carmina manca ſuo.
Ah quoties repetit ſuſpiria, dira? retundit
Et (Cerebro Verſum parturiente) Caput.

Vertice Te fertur ſic, O doctiſſima *Pallas*,
Sæpè repercuſſo proſiliiſſe *Jovis*.

—Rara eſt concordia Formæ
Atque Pudicitiæ—

CUM jam luxuriant niveo *Cleopatra* colore
Et Roſeæ radiant, Ore nitente, genæ,
Pernotat ipſe nitor flammas, Vultuſque rubentes
Senſeris incerti Pectoris eſſe notas.
Tantos ſuppeditat *Veneri Rex-Lemnius* ignes
Queis *Cytherea* ſuos ingenioſa fovet.
Scilicèt *Ætneis* torrentur Pectora flammis
Aureaque ex tantis ignibus Ora micant.
Pulchrior inſolito *Phœbus* ſplendore coruſcat
Tum cùm *Leucothois* flagrat amore ſuæ.
Cygneus occultos mentitur *Jupiter* ignes,
Decipit & Candor, Cantus & Ipſe nocet.

Proprium hoc Miſeros ſequitur vitium
Nunquam rebus crèdere lætis.

PEctora perſuaſis hebetata doloribus, æque
Faſcinat ipſa Salus, faſcinat atque Dolor.
His Tragico quæcunque gemit *Comœdia* planctu,
Et *Chelys* ut triſtis *Nænia* quæque ſonat.
Nil præter ſuetos ſpirant ſuſpiria fletus,
Pro certo lacrymas tantum habuere ſuas.
Naufraga crudeles abſorbent Gaudia Luctus,
Nec cernit faciles Cura profana *Deos*.
Singultus, *Miſeri*, rigidos deponite: *Divos*
Suſpectare nefas, ſpontè dolere furor.

Ira,

Ira, quæ tegitur, nocet.

CLara propinquantem monſtrant Præludia mortem
Securumque Hoſtem Claſſica rauca movent.
Urget latratu, ſylvas rugitibus implet,
Erectiſque parat bella *Leæna* jubis.
Sic Rabies fremitu dum ſævit cæca ſonoro
Et jactat tumidas dum furibunda minas,
Adverſo rediviva hoſtis fremit *Ira* furore
Et revocat promptas ad ſua tela manus:
At furit occultis *tacita Iracundia* telis
Et clandeſtinas ſpirat acerba neces;
Tutior incautum ſecretò vulnerat Hoſtem
Et fruitur latebris pernicioſa ſuis.
Felix morte tamen dum per compendia vidit
Inſidias, Hoſtem, Vulnera, Fata ſimul.
Sic ſuppreſſa truci bacchatur *Flamma* furore
Et raptim clades ſpargit ubique ſuas.

Cavendum eſt ne magna Injuria fiat
Fortibus & Miſeris——

CUM requie *Miſer imbellis* ſua funera cernit
Contentuſque ſuo vulnere ſpontè cadit;
Vindictæ maleſuada vicem ſuſpiria ſupplent
Fœmineumque animum mollior Angor alit:
At *Virtus* proprias dum luſtrat *ſquallida* clades
Sævaque jam *miſera* vulnera facta dolet,
Vindicat illa ſuos tandem truculenta Dolores
Et capit impatiens arma relicta Furor.

Mors vicina ſitit crudelis fata *Tyranni*
Et *miſerum* alterius morte perire juvat.
Sic Cruor ultrices jaculatur mortuus iras,
Et funeſta ipſum tela Cadaver habet.

Dat Dolor Ingenium.

QUid labra immergis demens *Aganippidos* Undis?
Quid juga *Parnaſſi* celſa (*Poeta*) petis?
Quid tibi centenas depoſcis (*Perſie*) Linguas?
Flacce, quid exoptes in tua vota Merum?
Spernite *Caſtalios* Latices: Qui Doctus abiret
Imbuat & Lacrymis proluat ora ſuis.
Non ego *Pierides*, non *Phœbi* Numen adoro;
Luctus *Apollo* mihi, *Muſaque* Luctus erit.
Mæror inornatus didicit proferre diſertos
En (*Paphiæ Volucris* more) gemendo ſonos.
Ut ſapit infelix Linguâ *Philomela* reciſsâ,
Callet & ut Dominæ dextera fata Loqui!

Magna Fortuna, magna Servitus.

AUrea *Circæis* ardeſcit Gemma venenis,
Pactoluſque ſuis toxica miſcet Aquis,
Sic & odoriferis latitat *Crocodilus* in agris,
*Siren*que in placidis ſola triumphat aquis.
Felices tandem mixtos habuêre Dolores,
Curæque inſomnes *Regia* Tecta colunt.

Ad CUSTODEM *veniam petens ſeriùs ſomniandi.*

COncretâ glaciè Tellus induruit, Ipſe
Seriùs è lecto ſurgit *Apollo* ſuo.
Naturæ nobis Lex diſplicuiſſe videtur
Si Lampas Lucem provocet antè Diem.
Numinis officium duplicis Tu perfice (*Cuſtos*)
Nocte mihi *Morpheus* ſis, & *Apollo* die.

In Carmina Amici ſui quæ fortè invenit.

ATtigerant (*Edvarde*) manus modò Carmina noſtras
Undè, nec à quonam Numine miſſa ſcio.
Accepi, Chartæque dedi ſimul oſcula, grates
Et cæcæ retuli, debita Dona, *Deæ*.
Et ſemel ut vidi doctæ Chirographa dextræ,
Crediderim digitis ſcripta fuiſſe Tuis.
Verbaque *Cecropiis* ut perlego compta Figuris,
Hæc, hæc *Palladii* Charta Sodalis aio.
Singula vox ſpirat *Parnaſſia* Numina, *Muſas*,
Emphaſin & prodit Linea quæque ſuam.
Undique (Proh *Superi*!) Facundia fulgurit, Anguem
Qualis mulceret ſtrenue *Cadme* tuum.
Vidimus attonitum repetito Carmine *Phœbum*,
Et modò dejectâ contremuiſſe Lyrâ.
Vidimus exanimem necnon ſtupuiſſe *Minervam*,
Aonides poſitis conticuiſſe Libris.
Hinc properare Tygres aſpeximus, indè Leones,
Et Volucres curſum præcipitare ſuum.
Vidimus intereà ſalientia Saxa, *Deorum*
Ceu Nemus *Orpheo* Vate canente ſolet.

Hæc

Hæc tibi Carminibus Divina Potentia, vires
His inſunt Magicæ (docte *Poeta*) Tuis.
Jam ſileat *Naſo*, cæcus Tibi cedat *Homerus*,
Jamque Tibi Lauros tradat uterque ſuos.

In 5^m^ diem Novembris.

BArbara quò Rabies? Inamænas tendit ad Umbras?
Regna petit præceps *Ditis* opaca Furor?
Ignipotens fabrile novum ſibi *Mulciber Ætnæ*
Quærit & emerito jam nova Tecta foco?
Heu Scelus! In Superos hæc Machina dira paratur?
Infera *Cælicolis Tartara* bella gerunt?
Parce tamen, *Stygiæ Proles* inſana Paludis,
Spicula in excelſos ſæva vibrare Deos:
Parce ſerenato tantas inferre ruinas
Orbi, ſiſte ferox, improba *Roma*, ſcelus.
Obſtupet (ah!) cædes *Tellus* tremefacta futuras,
Et tremit artifices obruitura necis:
Erubet en facinus Lux ſplendida *Phœbus Olympi*,
Nubis & in tenebras conſcia *Luna* fugit:
Territa conſtructam ſtupuerunt Sidera cladem,
Æthera neglectis contremuêre modis.
Quid ſua *Salmoneus* ſimulata Tonitrua jactat?
Æmula quæ Tellus Fulmina mittat, habet.

Abſit Funere Pompa.

CUM latebras quærat Dolor, occultoſq; receſſus,
Ut tacitos furtim Lacrymarum ventilet æſtus,
Aut ſeſe celare queat, Cur Funera luctu
Polluimus? temerantque pios *Epicedia* planctus?

Exequiis

Exequiis *Hymenæus* adeſt dum Pompa Cadaver
Conſequitur, faſtuſque *Rogi*, Morſque ipſa Triumphi
Inſtar erit, lætis dum ſurgunt Buſta Trophæis
Pictaque Victrices comitatur Purpura Lauros.
Nimirùm ſic flere juvat, magnoque paratu
Defunctos Cineres, proprioſque ornare Dolores.
Tanti conſtat Amor, magnique ſuperbia fletûs.
Sincerus ſine teſte Dolor, nec *Præfica* luctus
Tibia divulget. Facibus ſit grandior Horror
Funeris, & planctus pia *Mauſolea* perennant.

In obitum A. B.

AH! læto (Superi) ſpectatis Funera vultu?
Nec mœſti queſtus *Numina* veſtra movent?
Cur lacrymas inhibet, cur mœſta tonitrua, *Cælum*?
Nec rapiunt nitidum Nubila ſpiſſa Diem?
Phœbe quid effulges, quid *Eois* ſurgis ab Undis?
Eheu! Salſa oculis aptior Unda tuis.
Siccine Dii planctus, ſic ſpernitis ergo querelas?
Neglectis Æther luctibus altus ovat?
Fallimur: advento (*Juvenis*) Te *Numina* gaudent
Conjunctoque micant Sidere læta Tuo.
Exultant Superi, totuſque triumphat *Olympus*,
Et *Sol* ignipedes fortior urget Equos.
Quin *Tellus* etiam, mox exceptura Cadaver,
Ridet, & en flores induit *Alma* novos.

Epigrammata

Epigrammata Philoſophica.

An Materia Prima poſſit exiſtere ſine omni Formâ Subſtantiali? Neg.

EN vultum *Proteus* nùnc hunc, nùnc induit illum
Et mirâ *Species* quas velit arte capit.
MATERIES incerta vices ſortitur eaſdem
Et *Metamorphoſin* quamlibet apta ſubit.
At rebus FORMAS quicunque deeſſe putârit,
Ambiat amplexus, *Diva Marina*, tuos.

An Tempus ſit Ens reale? Aff.

TEmporis antiquum *Saturnus* Numen habetur,
Quem malè Natorum membra vorâſſe ferunt.
Hinc patet, & minimi eſt Momenti ſit-ne *Reale*,
Me *Rerum* eſt etenim judice *Tempus Edax*.

An dentur Formæ Subſtantiales? Aff.

CErnis ut artifices ſuſpendit *Aranea* cellas,
Quas de Viſceribus texerat ipſa ſuis:
Utque exercet *Apis* certâ ſub Lege laborem,
*Nectare*que *Ambroſio Dædala* Caſtra ſtruit.
Anxietas *Formicam* urget, Curæque ſagaces,
Dum certas, Hyemis præſcia, condit opes.
Non rudis, aut *Mens* ſegnis inerſque ad talia cogit
Sed *Sacra Flamma* intùs, vel DEUS ipſe movet.

An ſint plures Animæ in uno Vivente? Neg.

IMpiger antiquas renoves, *Tyrinthie*, vires,
Nec jam victricem terreat *Hydra* manum.
Quamquam etenim ſepteno horrent colla ardua nexu
Diteſcitque Hoſtis fertilis enſe tuo;
Non ANIMAS numerat Capitum fœcunda Propago,
Neque novas damnis parturit illa ſuis;
Vix una innumeros, & languida ſuſtinet artus
Dum laſſum immani mole laborat onus.
Fige Enſem lateri, atque ANIMAM brevis auferet ictus
Quâque *Anguis* dextrâ decidit, *Hydra* cadit.

An Potentiæ Animæ diſtinguantur ab illâ? Neg.

STipavit felix ANIMAM *Natura*, ſuâque
Præſtitit incolumem pulchra ſatelles ope.
Ne quæ vis fieret ſanctiſque Potentia vinclis,
Jure ſodalitio proſpera juncta Comes.
Sin patitur vel *Mente* quidem divortia, rupto
Interiens ANIMAM fœdere triſtis abit.

An Natura ſit cauſa Motûs & Quietis ejus in quo ineſt? Aff.

QUÆ *Motûs* Auctrix eadem NATURA *Quietis*,
Alternis vicibus geſtit *Alumna* frui.
Omnia flacceſcunt, ſin irrequieta moventur,
Et communis erit (*Siſyphe*) pœna tua.

An Generatio unius ſit Corruptio alterius? Aff.

POST nimios annos ingratæ & tædia Lucis,
Cum gravis **Aſſyriam* vita fatigat *Avem*;
Indorum ſpoliis, & dives Meſſe *Sabæâ*,
Tradit odoratis membra cremanda Pyris:
Exequias Matris, fœcundaque ſemina Fœtûs,
Officioſa ſuo protegit Urna ſinu:
Proles ſopitis latet indigeſta favillis,
Et tepet ignoto vividus Igne Canis;
Funereos luxus, pretioſaque damna ruinæ,
Parturiente Rogo nata rependit *Avis*:
Idem dat tumulum, dat & incunabula Nidus;
Morſque ſimul vitam præbet, & ipſa rapit.

An qualis Cauſa talis ſit Effectus? Aff.

VIpereos Dentes dum ſpargit *Agenore-natus*
Inſtituit Generis dira Elementa novi.
Quod Bruti fuit, Humanos conleſcit in artus,
Cuncta quidem Bruti tunc niſi Vultus erant.
Non nova Progenies vibrat priùs arma viciſſim
Fraternas cœpit quàm cumulare neces.
Miraris ſi non Nativa ferocia deſit;
Crede, nihil ſemen, mite, *Draconis* alit.

An Terra moveatur? Neg.

RERUM-OPIFEX juſto libravit pondere *Terram*
Ne quâ laplaret mobilis arte Strues;
Quod ſi continuo nutaret languida motu
Pondere torperet debilitate ſuo.

* *Phœnicem.*

Adde,

Adde, quòd omnis Honos picti ſterileſceret Agri,
Nec *Cereris* teperet plurima ſpica caput:
Nempè modo rueret curſu raptata perenni
Amplexus fugeret, *Cynthie Sponſe*, tuos.

An Phyſica ſit ſcientia? Aff.

QUid *Natura* ſuas alcâ Tellure repoſtas,
Secreto aut merſas Æquore condat opes?
Nec *Leo* defendit *Cœli*, nec *Cerberus Orci*
Theſauros, Pelagi nec fera Monſtra ſuos.
Hæc (PHYSICA) expandis, Tu das cognoſcere rerum
Cauſas, Tu penetras ſemina prima *Chaos*.
Invenis ambiguos Labyrinthi mille meatus
Quæ monſtant rectos ſunt Tibi fila gradus.
Clauſtra fugis, neſcis fines, ſpernîque teneri,
Quas *Natura* tegit, detegis *Arte* vias.

An detur Actio in Diſtans? Neg.

QUos nova Symphathicos jactat *Medicina* triumphos
Et quales neſcit *Pelias* Haſta dare,
Incaſsùm tentant ſurdam deducere Lunam
Tympana, mortales Tympana docta ſonos,
Elapſo fruſtrà ſua Toxica miſcet *Ulyſſi*
Circe, præſenti poſſe nocere ſat eſt.

An Odores nutriant? Neg.

SParge *Roſas*, refluatque imber redolentis *Amomi*,
Nectantque implicitas florea ſerta comas;

Adde tamen Vinum, *Florès* non *paſcere* nôrunt,
Nec *ſaturant* tenues viſcera hiulca Dapes;
Umbra levis vacuo deludit guttura morſu,
Latrantem alvum fallit inanis Odor:
Non *Plantæ* mihi dulcis honos, nec grata *Roſarum*
Gloria, nec *Vatem* vel ſua *Laurus* alit.

An Viſio fit per receptionem Specierum? Aff.

DIVinos averte Tui precor Oris honores,
Frontis & elatum (ſæva *Puella*) decus;
Nempè meus Vultum dum ſæpè pererrat Ocellus,
Purpureas vago devorat igne Genas,
Lethales radiorum acies læto imbibit hauſtu,
Atque avidâ nimium luce venena capit.
Mille fluunt de Te Species, & mille Figuræ,
Invaduntque Animam lucida tela meam;
Semper ades, gratâque mihi ſub *Imagine* ludis,
Inque Oculis habitas mollior Umbra meis:
Vel tu pulchra minùs cupio, vel ut Ipſe viderer
Durior, & ſaltem jam mihi *Cæcus Amor*.

An detur Vacuum? Neg.

VIcinum-vè vides impellere Corpora Corpus
Et ſucceſſivè quæque tenere locos?
Quid ſi *Junonem* cupias arctare lacertis
Sors negat, *Ixion*, Veſtra *Joviſque* manus?
Quamvis haud implet ſolitas *Saturnia* ſedes,
Deſertas partes altera Sponſa capit.
Abreptâ *Divâ*, foecundam amplectere *Nubem*,
*Centauri*que Patrem Plebs numeroſa beant.

An

An Natura agat propter finem? Aff.

Bufonem nigro turgentem fortè Veneno
Conspicit in mediâ pallida *Nympha* viâ.
Effugit illa feram lethali pondere tardam,
Et secura satis vix sibi visa domi est.
Mox illæsa quidem, sed territa febre laborat,
Atque diu Medicam languida quærit opem.
Omnia nequicquàm tentaverat ægra, *Rubetam*
Cum doctâ admovet *Pharmacopola* manu,
Eripitur letho, redeunt in corpore vires,
Causa mali *Bufo*, causa salutis erat.
Quid non Humanos natum miremur in usus,
Instantem pellunt quando Venena necem.

An Locus sit Superficies? Aff.

ANgusto *Cynicus* mordax elatrat ab Antro,
Atque suos secum portat ubique *Lares*.
Sole oriente, Diem radiis obvertit *Eois*,
Vertit in occiduas, *Sole* cadente, plagas.
Quin habiles quocunque vehat revehatque *Penates*,
Dolioli certo clauditur Orbe sui.

An detur Antiperistasis? Aff.

FEbre laboranti Medicus mihi præparat Herbas,
Dum noctes mœstas irrequietus ago.
Experiar sævis ardentia viscera flammis
Sedabit gelidæ si levis haustus *Aquæ*.

Sed

Sed me multa priùs paſſum violentiùs urit
Largitèr epotâ fervidus *Ignis Aquâ.*

An Privatio ſit Principium? Aff.

C*Hironomi* Ære dato ſubii cum fortè Theatrum,
Offert ſeſe oculis ludicra Scena meis.
Artes ille novas tacito ſub pectore verſat
Subdolus, & vacuam pandit utramque manum.
Clauſas ecce manus (inquit), quin explico, nummos
Ecce duos prodit dextra, ſiniſtra duos.
Aſt ego, Quod miris (inquam) aſtutiſſimè cœptis
Numen adeſt? Vafram quâ regis arte manum?
Aſſiduus ſpectator ero, ſi me quoque cudi
Ex nihilo, ut poſſint Æra, docere velis.

An Quantitas ſit diviſibilis in infinitum? Aff.

QUà vafri Artificis ludunt ſpectacula Plebem,
Detinet errantem me novitatis amor.
Ære dato exiguum *cornutæ* imitamine *Lunæ*,
Quod mihi dat, Vitrum dextera clauſa tenet.
Subdolus ipſe apicem tangit, rumpitque premendo,
Uritur & Vitreo Pulvere plena manus.
Jacta *Atomos* (*Epicure*) tuos, *Corpuſcula* jacta,
Jam tot *Partitulas* Vitrea Gutta dabit.

An ſint certi Quantitatis termini? Aff.

C*Otta* brevis nullas non tentat ſedulus Artes
Fiat ut è minimo *Pumilione Gigas.*
Ferrea Vincla manus ſtringunt & linteа collum,
Exiguumque altâ de trabe pendet onus.

In

In longum juſto libramine porrigit artus,
Et varius torquet membra puſilla modis.
Æmulus *Alcidæ* fruſtrà, ſpe luſus inemptâ
Decidit, & riſum, *Nanus* ut antè, movet.

An dentur Species Viſibiles? Aff.

DUM feſſus placidas (*Narciſſe*) recumbis ad Undas,
Fons formoſa tibi lucidus ora refert.
Si rides, molles quoque riſus fingit IMAGO,
Te fugiente fugit, te redeunte redit.
Dumque, inſane, paras pulchro dare brachia collo,
Implet deceptos nil niſi Lympha ſinus.
Quid quæris, ſi Te fugiens eludit IMAGO?
A Vultu has SPECIES accipit Unda Tuo.

An detur Fatum? Neg.

FEbre-laborantem dum plorat fida Maritum
Uxor, & ægroto fletibus ora rigat,
Sic incuſat Anus mœſtam, Jam deſine luctus,
Fruſtrà, ſi FATI venerit Hora, doles.
Vir Siccas tollens fauces, morientia circum
Lumina, quà ſtabant Pharmaca mille, tulit.
Immeritis (inquit) Mortem non imputo *Pareis*,
Arbiter eſt FATI *Pharmacopola* mei.

An Elementa ſint gravia & levia? Aff.

SI Pluviæ metuens, Tempeſtatiſque futuræ,
Scire velis qualem ſpondeat *Aura* diem,

Conſule

Conſule ſpectandum Vitro candente Cylindrum,
Qui docet alternas, quas ſubit illa, vices.
Incluſo ut micat Argento, quod leniter actum
Aëre, per vitreas itque reditque vias!
Seu denſata parent deſcendere Nubila, fidit
Maſſa ſequax, Pluvii nuncia mœſta *Jovis*.
Seu fugiant, fugit ille prior, prænuncia Sudi
Emicat, & ſummum mole *gravata* petit.
Deſcripti *Aſtrologi* valeat labor irritus Anni,
Et quod præſago de pede garrit Anus.
Mercurio didici certiſſima ſigna Magiſtro,
Quem gravat *Aura* levem, quem levat *Aura* gravem.

Oratiunculæ Philoſophicæ:

An Eſſentia Ignis conſiſtat in Motu? Neg.

ULtrà *Epicurum* inſanire videremur, ſi ex Particulis adhuc rapidè huc illuc vagantibus *Ignita* crederemus conſtitui Corpora. Tunc herclè putarem *Phaetontem* jam iterum *Igneos* tentaturum Equos, & non ſatis pollentem indomitos eorum cervices frænare, ipſis permiſiſſe habenas, Mundumque ſecundam paſſurum Combuſtionem. At equidem crederem nullos rapidos præter Amoris *Ignes*, multòque magis celerem *Apollinem* cum *Daphnem* inſecutus eſt, quàm cum pigro torpeſcens Curru totum illuminat Globum. Et quotuſquiſque, cum adeò pulchrè concinnatas videat *Flammas*, crederet illas præcipiti criſpari Motu, niſi illas etiam ſupponat, *Partborum* more, eſſe edoctas, Velociſſimâ Feſtinatione ordines obſervare. Si inteſtino *Motu* ita rapidè agitarentur illius viſcera, exiſtimarem tum in ſe conſpirare Concors *Elementum*, & in proprium præcipitari exitium. Sic dum inter ſe fatales enſes moverunt *Romani*, dum flagranti agitatus Diſcordiâ ſibi invicem nocere quiſque rapidè conatus eſt, ſuis viribus cecidit *Romana*, atque omnibus timenda, Potentia. Sed meliorem conſtituit Rempublicam prudens *Natura*, Pacemque dedit ſuis ſubditis & placidam Quietem. Et abſurdum videretur adeò feroces autumare *Ignes*, & ſupra modum impigros, cum ipſum

Flammarum-Deum tardo novimus incedere greſſu, *Vulcanum*que pigro claudicare pede.

An Aqua ſit primum Frigidum? Aff.

DUM mortalibus Bellum & Ruinam minitant *Jovis* Fulmina, & iratum *Cœlum* denuntiant Fulgur & Tonitrua, ſtatim, quaſi taciti pœnitut furoris miſéricors *Cœlum*, imbribus ſuis miteſcit: Nec tam ardentes iras meliùs quàm potentiori *Aquâ* potuit ſupprimere. Sic *Phœbus*, ne Mundus ſecundam pateretur Conflagrationem, & ipſe inconſulti Filii ſentiret fatum, ex Aquis quotidiè ſurgit, & ſubjugatis collis quàm facilè Equos moderat ſpumantes. Cum errantes Boves reduxerunt Paſtores ſudantes, *Fontes* ſtatim petunt pellucidos, & cum difficiles ſollicitaverunt *Amaryllidas* his omnes Flammas cum ſiti extinguunt: Et ſic *Venus* ab *Aquis* orta, in *Aquis* quoque immerſa eſt.

An dentur Leges Naturæ? Neg.

EA eſt Humani Generis conditio, à NATURÂ ſtabilita, ut cum Dominos conſtituit mortales, æquales fecit. In *Statu* etenim NATURÆ Homines non magis quàm Bruta tenentur *Legibus*. Non citiùs ſcilicèt naſcimur quàm *prædamur*, & *Herculis* inſtar in Cunis infeſtamur. Quicquid libet, licitum eſt, & ſtat pro Ratione, ſtat pro *Lege* Voluntas, cum nullas alias agnoſcimus *Leges* præter nobis utiles & Privatas. Et ubi non eſt Humana Obligatio, ibi non eſt *Divinus* Cultus. Fruſtrà enim mortales deprecarentur

deprecarentur *Numinis* auxilia, cum quiſque eſſet Proprium: Et *Deos* nullatenùs conſulunt Homines, cum ſeipſos conſultare noluerunt: Eadem verò ſunt Mænium & Templorum ſtrages, & tot tandem de *Diis* quot de Gentibus triumphi. Sed culta magis quàm Hæc habemus Regimina, quibus quæque *Reſpublica* felicitatem acceptam refert ſimul ac participat. Hæc enim ſunt Vincula quibus Homines inculti & feroces felici quâdam neceſſitate compelluntur, & proni ad vitium mortalium Animi ſuaviſſimè caſtigantur. Sed in NATURÆ *Statu* undique Hoſtes & Crudelitas, Bella & Strages, & triſtia Sævitiæ Monumenta: Nec citiùs Sobolem ſuam in lucem produxit iners hæc ALMA PARENS, quàm ad triſtiorem conduxit mortem, *Xerxis* inſtar qui Militum myriadas primò deflevit & poſteà occidit.

An Eclipſis Lunæ rectè ſtatuatur? Neg.

FRuſtrà LUNÆ adoramus Majeſtatem, fruſtrà ejus imploramus auxilia, ſi dormientem tandem, & vel in gloriâ ſuâ otioſam aſpiciamus. Peſſimè de Innocentiâ merita eſt hæc *Soror æmula Phœbi*, ſi inter Tenebras illas, quibus ſumma ſolum Flagitia digna ſunt, verſari gaudeat. Hoc non aliud eſſet quàm *Sirenum* fallacia, quæ dum ſub ſpecie Voluptatis invitant, per Saxa & magis terribiles perducunt Scopulos: Et ſic perfida iſta *Noctivaga Dea* ſolùm lætos nobis pauliſpèr diſpenſat Radios, ut graviori tandem obducamur Caligine; adeò ut priora Gaudia futuras ſemper ominantur Miſerias. Hæc vero clariori luce diſpellit CYNTHIA, & mor-

talibus propenſiorem conſervat Munificentiam, quàm ut ad eorum facinora obſtupeſceret, & alterius admitteret concubitum. Perſpicuis Lunæ Radiis noctis Imperium & majus Decus nemo adhuc denegavit. Nullatenùs gloriam ejus minuunt invidioſæ Nubes, ſed prorsùs augent: Illa enim circumfuſis clariùs effulget tenebris.

An Elementa gravitant & levitant ſuis locis? Aff.

CUM triſtes amicorum Conclamationes defunctum revocare non poſſunt, & jam ſeptimò in æternum Conclamatum eſt, quidni per facilem *Aerem* aſcenderent unà cum Odoribus Preces, *Cæleſtes Sedes* nobiliori Menti paraturæ, & inter *Æternas Domus* felicitatem. Precamur ut *Aquoſæ* noſtræ Lacrymæ uſque ad *Cælum* aſcenderent, & irata *Numina*, fulmina & ſtrages minitantia, placarent, ne ſub perpetuo ſudaremus pondere, & ipſo *Aere*, quo vitam continuò ſpiramus ſuaviſſimam, opprimeremur. Eructat *Mare* inias divitias, nec ſemper intra limites ſuos continetur ambitioſus *Neptunus*; Et quod ſit *Deus* ire in *Cælos* videretur & *Sobolem Venerem* hinc ortam viſere: Nullum *Aquoſo* ſuo Imperio ſentit pondus; & *Orientales* Divitiæ liberum teſtantur: Fluctuantes Naves pacatâ fronte & facillimis viribus ſuſtentat: Nec ullubi coarctatur Hic *Maris Deus*, licèt inter Cœleſte *Jovis*, & Infernum *Plutonis* Imperium.

An detur Antiperiſtaſis? Aff.

SEcurè jam contiguas aſpernentur Flammas *Ætneæ Nives*, dum ipſius *Ignis* contactu corroborantur. Nec cui mirum videatur, ſi *Venus* è Mari orta tantos inſpiret ardores, cum *Calor* & *Frigus* ſe invicèm promoveant, mutuoque conflictu evadant fortiora. Sic dum doliariis ſuis incluſum *Bacchum* inopinantèr aggreditur *Boreas*, fortiùs reſiſtit & nullum ſibi nec aliis admittit *Frigus*: Sic ex contrariis acquirit vires, *Virtutis* inſtar, cujus ſplendor non adeò clarus eſt ut inter Vitales Flammas luceſcat, ſed inter Ferales Umbras & circumfuſas Tenebras ſplendet clariori Luce; Necnon *poſt mortem loquetur vocalior Fama.*

EMENDA-

EMENDATIO AUTHORUM:

OR

A Correction of ſeveral palpable Miſtakes made by ſome of our Engliſh Hiſtorians and other Authors, as

1. In Camden's Hiſtory of Q. Eliz. in Engliſh.
2. Daniel's Hiſt. of England:
3. Truſſel's Continuation.
4. Hiſt. of Engl. in 2 Vol. *8vo.*
5. Sr. Will. Temple's Memoirs.
6. Sr. Will. Temple's Miſcellanies.
7. Brerewood's Enquiries.
8. Mr. Hearne's Preface to Rous's Hiſt.
9. Dr. Ayliffe's Ancient and Preſent State of the Univerſity of Oxford.
10. Puffendorf's Hiſt. of Europe.
11. Heylin's Hiſt. of St. George.
12. Theſaurus Geographicus.
13. Mr. Savage's Turkiſh Hiſt.
14. Dr. Spon's Hiſt. of Geneva.
15. Mr. Walker's Hiſt. of our Saviour.
16. Madam d'Acierher Notes upon Florus.
17. Rapin.
18. Virgil.
19. Seneca.
20. Tibullus.
21. Paterculus.
22. Sleidan.

Camden's Hiſtory of Q. Eliz. Tranſlated into Engliſh. Fol. Lond. 1675.

WHereas Pag. 37*th*. the Tranſlator ſays, *that Francis Abbot was the firſt Earl of Shrewsbury*, it muſt be a miſtake for the 5*th* Earl, and ſo (to do Mr. *Camden* juſtice) it is in the Original. For the *Talbots* have been ſucceſſively Earls of *Shrewsbury* ever ſince *John Talbot* Marſhal of *France* was created Earl of *Shrewsbury* by K. *Henry* VI*th*. Anno Dom. 1442. In which Name the Honour has continu'd to this preſent Time 1718. For though the Honour of Dukedom is extinct upon the death of *Charles Talbot* Duke of *Shrewsbury* this year 1718, yet he is ſucceeded in the Earldom and Eſtate by ..... *Talbot* Eſq; a Roman Catholick.

The ſame miſtake is made in the *Hiſtory of England* in 2 Vol. 8*vo*. printed in 1701. In the 14*th*. Page of the 2*d* Vol.

But ſee Heylins *Help to Engl. Hiſt. tit. Shrewsbury.*

Daniels Hiſtory of England, Fol. print. Lond. 1685.

PAG. 245. line 12*th*. Read for King *Alexander* King David; *who was ſometime before taken Priſoner at Nevills Croſs*——As all our Hiſtorians (and this Author too both before and after this Paſſage) teſtify.

Pag. 248. line the 9*th* for his *Brother Philip*, &c. read his Uncle Philip: He being Uncle to the Dauphine (there mention'd) and Brother to *King John*: And ſo

ſo our Author owns him to be, Pag. 250, line the 18*th.*

Truſſel's Continuation.

PAG. 49*th.* of the *Continuation*, *Truſſel* ſays, *the King went to White-Hall*; which Palace I think was built by Cardinal *Wolſey* long after.

Pag. 241. line 11*th.* 'Tis ſaid, *there dyed in London of the Plague in Half a years time* 57374, which I believe muſt be too many; For in the Great Plague 1665 in the Whole year there dyed of the Plague but 68596; and yet *London* then was, at leaſt thrice as big (or more) than in King *Edward* the thirds time. See Sr. *W. Pettyes* Politic. Arithmet. pag. 13.

Hiſtory of England in 2 *Vol.* 8*vo. Lond.* 1701.

VOL. I.

PAge 2*d.* In the Margin, *Rahab* is ſet as the Name of the *Canaanite or Syrophœnician Woman*; But without any Authority, ſhe being nam'd by neither Evangeliſt. See St. *Matthew* Chap. 15. verſe 21. and St. *Mark* Chap. 7. v. 26.

Pag. 4*th.* line 10. For *the Iſles of Sicily*, read the Iſles of Silly in Cornwall.

Pag. 205. line 32. whereas it is ſaid K. *Edward* came as far as *Creſſy in Poictou*, it ſhould be Creſſy in Picardy.

Pag. 231. line 28. Our Author words it thus —*He baniſh'd the Duke of Lancaſter and the Duke of Here-*

ford, and would ſuffer none to appear for them: And yet the ſame Perſon was Duke both of *Lancaſter* and *Hereford*, and the Dukes baniſh'd, were of *Norfolk* and *Hereford*, which our Author quite omits, as he likewiſe does the Kings Marriage with the King of *France*'s young Daughter.

Pag. 281. line the laſt but 6. Our Author ſays ——*That the Normans were offended, who would have had their Own Countrey honour'd with the Sepulcher of John Duke of Bedford*: Which muſt be a Miſtake, ſince he owns in the Line above, that he was buried in our Lady's Church at *Roan*, the chief City of *Normandy*.

VOL. II.

Whereas Pag. 129. line 20. *Henry* the 4*th* of *France* is ſaid to be *Stabb'd in the Mouth* by *Ravaillac*, it ſhould be in the *Breaſt*: So *Mezeray* ſays expreſsly.

Pag. 414. line the laſt but 5. Whereas *Henry* Duke of *Glouceſter* is ſaid to have *Dyed in the* 12*th year of his Age*, it ſhou'd have been in the 20*th* year and 2*d* Month.

Whereas Pag. 472. line 24. Our Author calls *Chriſtina* (that reſign'd her Crown) *Queen of Denmark*; 'tis certain ſhe was not, but Queen of *Sweden*.

Pag. 512. line 8. Quære what is meant by this Expreſſion, viz. *The Fleet was order'd to cloſe up in a Body* 14 *or* 15 *Foot deep*.

Pag. 533. lines 17. 18. 24. 'Tis ſaid there happen'd ſeveral Encounters between *Dundee* and *Mackay*; in the firſt of which *Dundee* was Kill'd.

Sr. *Will.*

Sr. *Will. Temple's Memoirs* 8vo. *London* 1693.

PAG. 33. Sr. William ſays, *That the Roman's kept in Britain* 12 *Legions to awe the Countrey*---which muſt be improbable, Becauſe the whole Empire under *Auguſtus* maintain'd not above Double that Number, of which Authors allot but 3 for *Britain*. So *Tacitus* Hiſt. Lib. 2. Cap. 100. &c.

Sr. *Will. Temple's Miſcellanies* 8vo. *Lond.* 1692.

WHereas this Ingenious Author (Pag. 313. of that 2*d* Part) *ſays Cicero defended Labienus*; It ſhould rather be *Ligarius*; of whom this Story is told; and there is no Oration of *Cicero*'s extant for *Labienus*.

Brerewoods Enquiries touching the Diverſity of Language and Religion through the World. 8vo. *Lon.* 1674.

PAG. 146. The Reference (in the Margin) to *Varro*, is miſplac'd: which can't properly be brought as a Teſtimony concerning the *Region Beach* over againſt *Java*; becauſe not diſcover'd till above 1400 years after *Varro*.

Joannis Roſſi, Antiquarii Warwicenſis, Hiſtoria Regum Angliæ. E Codice MS. in Bibliothecâ Bodlejanâ deſcript. per Tho. Hearne. 8*vo.* 1716.

'TIS not out of any Diſreſpect I bear to this *Induſtrious Editor*, that I once more take upon me to Animadvert upon ſome unwary Expreſſions of his, but purely out of reſpect to the Honour of our *Univerſity*, which I think he does undeſervedly abuſe. For Pag. 9*th.* of the Preface to this Book, he ſays

—*E quo ediſcimus priſtinis ſeculis Magiſtratus Academiæ diligentiam ſummam adhibuiſſe ne Exercitia Academica & Literaria perfunctoriè præſtarentur, idque etiam Veſperiarum atque Comitiorum tempore, quæ biſce Antiquis temporibus quotannis fuerint celebrata,* (*ſecus atque nunc dierum fieri ſolent,*) *in æternam Academiæ laudem.* —

Now 'tis well known, That there is as much *Exerciſe* perform'd every Year in our *Univerſity* (and that as ſtrictly too) as ever was in Former Times, and perhaps more than in any other *Univerſity* in the World. All the ſeveral *Exerciſes* that the Statutes of the Univerſity require (excepting only the *Terræ-filius*'s and *Muſick* and a few other Speeches at the *Act*) are as rightly and duly and laudably perform'd in theſe Modern, as ever they were in Ancient times (excepting the Times of *Courſing* (as they call'd 'em), which were in plain Engliſh, Times of Fighting (very Unbecoming Scholars), for after they had been ſharply Diſputing (College againſt College) in the Schools, they fell to Fighting it out in the Streets.) 'Tis

'Tis well known, That, beſides Private *Exerciſes* (of one ſort or another) every Day in all *Colleges* and *Halls*, there are Publick *Exerciſes* (ſuch as *Diſputations*, *Lectures*, *Declamations*, and *Examinations*, &c.) perform'd in the *Publick Schools* almoſt every Day in Term Time: which every Individual Scholar is oblig'd by the Statutes of the *Univerſity* to perform, before he can be promoted to any Degree in the *Univerſity*: At ſome of which Exerciſes (eſpecially at the more Solemn Times for *Exerciſe*, as *Lent* and *Act*) the *Vicechancellor* himſelf is often preſent, nay ſome of thoſe *Exerciſes* cannot be perform'd unleſs either He or the *Pro-Vicechancellor* be ſo: And at ſome other *Exerciſes* one of the Proctors is always preſent, nay thoſe *Exerciſes* cannot be perform'd (and paſs *pro Formâ*) unleſs he be ſo. Beſides all this, there is no Publick *Scholaſtick Exerciſe* at any Time perform'd, but either one of the *Magiſtrates* of the *Univerſity* is actually preſent at the Performance of it, or at leaſt the Performers run the Riſque of having one of the *Magiſtrates* Preſent at the Performance, and conſequently take all poſſible Care before-hand in providing for the due Performance of their reſpective *Exerciſes*, as not knowing but that ſome *Magiſtrate* may be Preſent at the Performance of 'em. And this ſome Scholars do to gain Applauſe, others to avoid the Diſgrace of being *Pluckt* (as they call it), i.e. commanded to deſiſt from the Performance of their *Exerciſe* for that Time, and ſo to provide themſelves better againſt ſome other Time. Which thing of being *Pluckt*, is what ſeldom happens, ſcarce once in a year, but when it does happen, 'tis ſcarce ever wip'd off as long as a man lives. Indeed

Indeed the moſt Publick Time for Publick *Exerciſe*, is the *Act* Time, and we have not had ſo many *Publick Acts* of late years as were in Former Times. But what then? We have as much *Publick Exerciſe* perform'd every year, excepting only (as I ſaid before) the *Terræfilius*'s and *Muſick* Speeches &c. the loſs of which, I preſume, is not much regretted. And the Great Expences that ſuch Publick Times us'd to be attended with, are perhaps better employ'd in Publick Buildings to the Enlargment of our *Colleges*, and to the greater and perhaps more laſting Honour of the *Univerſity* (of which we have had more within theſe 20 years than have been ſince the firſt Foundation of our *Colleges*.)

The Ancient and Preſent State of the Univerſity *of* Oxford. *By Dr.* Ayliffe. 8*vo.* 1714.

VOL. I.

PAG. 203. The Date in the Margin ſhou'd be 1609 and not 1709.

272. The Date in the Margin ſhould be 1264.

274. line 10. Read *Portioniſtæ*.

—— line 17. Date in the Margin wrong.

384. lines 7 and 10. Quære how 2 Scholars can be born in 3 Counties? Unleſs the word *And* (in line 10*th*) was turn'd into *Or*.

422. line laſt but 6. read Sr. *Eubule Thelwall*.

Quære whether ſome Kings, Biſhops, and Doctors of the Church, Governors of Colleges, Vice-chancellors, and even the Beſt of Univerſities, have

have not ill Treatment in this Vol. in Pages 4. 166. 208. 209. 216. 242. 323. 420. 458. 476. 477. which I have neither Time nor Patience to examine?

Puffendorff's Hiſtory of Europe. 2 Vol. 8vo. Lond. 1697.

PAG. 76. lines the 3 laſt. 'Tis ſaid, *Alphonſus was taken Priſoner by Ferdinand King of Ægypt* --Quære whether there ever was any King of *Ægypt* of that Name; and what he ſhou'd have to do in *Portugal*, ſo far from Home?

Dr. Heylin's Hiſt. of St. George. Lond. 1631.

THis Hiſtorian ſeems miſtaken Pag. 27*th*. where he makes *Montanus the Senator Gueſt to the Emperor Tiberius* —Whereas *Juvenal* who tells the Story in Satyr the 4*th*. makes him to be *Domitians* Gueſt. Vid. Juvenal. Sat. 4. Verſe 119.

Nor was *Montanus the Blind Senator*, but *Meſſallinus Catullus*, that admir'd the Mullet.

Theſaurus Geographicus — Fol. Lond. 1695.

PAG. 154. on the 2*d* Column of the Reverſe (which is not Paged) lines 21. and 22*d*. Inſtead of, *The States took it* (i.e. Venloo) *in 1532. and loſt it in* 1536. Read The States took it in 1632. and loſt it in 1636. For the States were not then in being; as being not erected till the year 1579.

Pag.

Pag. 161. Col. 1. line laſt but 14. Inſtead of, *In 1629 a Decree was made &c.* Read, In 1529 a Decree was made.

The ſame Page, line laſt but 1. Inſtead of, 1630, read 1530.

Pag. 258. Col. 1. line 11.

This Author ſays that *Mantua is 34 miles diſtant North-Eaſt from Turin*: It ſhou'd rather be 150 miles, almoſt full Eaſt; as will appear to the Eye of any one verſt in Maps.

Pag. 311. Col. 1. line 31.

This Author ſays of Carthagena, That *Scipio Africanus made himſelf Maſter of it, after a long Siege*: Whereas he took it in a Siege of one Day. So *Florus* ſays expreſsly, Lib. 2. Cap. 6. and *Polybius* Hiſt. Lib. 10.

Pag. 415. Col. 2. line laſt but 20.

This Author ſays that the *River Jordan empties itſelf into the Caſpian Sea*, which being many Hundred Miles diſtant it muſt needs be a great Miſtake; that River emptying it ſelf into the *Mare Mortuum* or the Lake *Aſphaltis* or *Aſphaltites*.

The Turkiſh Hiſtory by Mr. Savage in 2 Vol. 8vo. Lond. 1701.

VOL. I.

PAG. 70. 'Tis ſaid, that *Baldwin was made Emperor of Conſtantinople about 30 years Old*: and yet in the next Page 'tis ſaid that he Dyed in the 33d year of his Age after he had Reign'd not a full year.

VOL.

VOL. II.

Pag. 74. 'Tis ſaid *Ragotski went to Alba Regalis* (which is in *Hungary*); Whereas it ſhould be *Alba Julia* in *Tranſylvania*.

Pag. 230. 'Tis ſaid, *The Imperialiſts met with* 500 *Horſe, of which they kill'd* 500 *on the ſpot.*

Pag. 282. 'Tis ſaid *Buda was kept by* 12000 *men*: And yet Page 286 'tis ſaid, *In one Action there dy'd, in taking the Lower Town,* 12000 *Janiſaryes.*

Pag. 289. Quære what is meant by the Expreſſion *Poor Inhabitants*, Whether Inhabitants of *Newhauſel* (the only Place nam'd, which the ſenſe will not allow), Or, of ſome Place not nam'd, which is worſe.

Pag. 290. 'Tis ſaid, *on the 24th the Garriſon ſally'd out, &c.* But the Month is neither nam'd there, nor any where elſe.

Pag. 291. Quære whether it can properly be call'd a *Skirmiſh* (as 'tis in the Margin) *in which the two main Armies were engag'd and above* 1000 *Men fell on one Side?*

Dr. Spon's Hiſtory of Geneva. Fol. Lond. 1687.

PAG. 7. in the laſt line is mention'd the Overthrow of the *Swedes*; which is a miſtake of the Tranſlators; The *Swedes* being not then known by that Name; and beſides are too far Diſtant from that Place: Perhaps it ſhould be the *Suevians* or *People of Suabia.*

Dr. Brown's Travels in Hungary, Servia, Bulgaria, Macedonia, &c. 4to. Lond. 1673.

PAG. 142. line 13. &c. *Strabo* is corrected without Reaſon about the Diſtance from *Trieſte* to the *Danube*.

The Hiſtory of the Life of our Saviour. 4to. Oxo. 1685.

MR. *Obadiah Walker* late Maſter of Univerſity College and Author of this Book, ſtands condemn'd by all Proteſtants for his Romiſh Tenent in ſo much extolling the Bleſſed *Virgin Mary* above our *Saviour* Page the 11*th*. line 7. where he calls her the *Second Eve to bring Salvation to Mankind, as the Firſt had caus'd their Ruin*. And the next Page, line 13, in his aſſenting to thoſe Doctors of the Church who aſſign to Her a *Sanctification yet higher than His*. In all other Parts of his excellent Hiſtory I think he is Unexceptionable.

L. Annæi Flori Epit. In Uſum Delph. 8vo. cum Notis Dacier. Lond. 1692.

PAG. 57. Videtur erraſſe *Fœmina doctiſſima* in Notis ad hæc Verba, *Græculo ferro*, Num. 18. Dixiſſe etenim oportuit Romanos (non Macedonas) *pilis* uſos eſſe: Bellum ſcilicet non inter Macedonas, cæteroſque Græcos (ut Notæ videntur innuere), ſed inter Romanos Macedonaſque geſtum erat, quos

quos *pila* (tela Militis Legionarii notiſſima) terruerunt.

Pag. 100. Not. 60. Obſervat *Fem. doctiſſ.* Florum vocare *Ultimam Galliam quæ prima eſt.* At hîc *Ultima* non opponitur *Primæ* ſed *Mediæ*: nec intelligitur Ordo Numeri, ſed Gentium ſitus. *Ultima* ergo idem valet ac *Extrema Galliæ Pars*, ſeu *Provincia.*

Rapin's Compariſon of Thucydides and Livy. 8vo. Oxford 1694.

Pag. 17. *The Emperor Claudius is ſaid to be the Son of Auguſtus*; Whereas he was the Son of Druſus Nero Germanicus by Antonia Minor.

Pag. 74. 'Tis ſaid *Marcius and Attilius were ſent Ambaſſadors to the King of Perſia*: Whereas it ſhou'd be ſaid, To Perſes King of Macedonia.

Pag. 84. Whereas 'tis ſaid, *The Humour of Lacedemon, was to have every thing done by Haranguing*; 'Tis a Miſtake, as appears by *Quintilian*, in his Dialog. de Cauſis Corrup. Eloq. Cap. 40. Quem enim Oratorem *Lacedæmonium*, quem *Cretenſem* accepimus? quarum Civitatum ſeveriſſima Diſciplina, & ſeveriſſimæ Leges traduntur. So ſays *Paterculus*, Lib. 1. Cap. 18. Neque Ego hoc magis miratus ſum; quam neminem *Lacedæmonium* Oratorem, aut dum vixit Authoritate, aut poſt mortem memoriâ dignum exiſtimatum.

Pag. 87. Quære whether *Pindar* can truly be ſaid *to have ſo cloſely follow'd Æſchylus*? Whereas he flouriſh'd ſometime before him; or at leaſt at the ſame Time; He at *Thebes*, and the other at *Athens*;

and ſo 'tis likely neither heard nor ſaw his Tragedies, till he had compos'd his own Odes. Vid. *Said. Voſſ.* de Poet. Græc. Cap. 5.

Pag. 126. It is ſaid that *Hannibal ſlew about* 50,000 *Romans at the Battle near Thraſymene*: where (as all Hiſtories agree) he ſlew but 15000: Beſides how can it be otherwiſe true, what is ſaid juſt after, *that the Battle at Cannæ was far more Bloody, in which were* 45000 *ſlain.*

Rapin's Obſervations on Homer and Virgil.
8vo. *London* 1672.

PAG. 66. *Rapin* affirms that theſe Words in Paterculus, *—molliſſimâ dulcedine Carminum memorabilis*.-- are ſpoken of *Homer*, which are certainly ſpoken two Chapters after of *Heſiod.* viz. Lib. 1. Cap. 7.

Virgil,

THough the Prince of all the Latin Poets, yet is confeſs'd on all hands to be out in his Chronology in making *Dido* to be contemporary with *Æneas*. For according to the common Computation, there are no leſs than 296 years Difference between the Time when *Æneas* liv'd, and the Time when *Dido* reign'd. Indeed there are ſeveral Learned Criticks that make this Apology for *Virgil*, and do preſume that what he ſays of *Dido*, is only a Poetical Fiction to adorn his Work, and give a Colour to the Hatred between the *Carthaginians* and

and the *Romans*. But be this as it will: 'tis certain the Poet did her Wrong, in placing this Queen and Foundreſs of *Carthage* among the number of the Unhappy, ſaying She ſacrificed her ſelf to the Sword and Flames, out of a Deſpair conceiv'd to ſee her ſelf depriv'd of her *Trojan*. *Tertullian* juſtify'd the Aſhes of his Country-woman, aſſuring us She was one of the Chaſteſt Lady's in the World, and did more in the matter of Chaſtity than St. *Paul* preſcribes: for the Apoſtle having ſaid, *That it is better to Marry than to Burn*; She rather choſe to Burn than to Marry, making her Own Funeral Alive, and rather entring upon the Flaming Pile than to comply with the Paſſion of a *King* that ſollicited her after the Death of her Husband whom She had ſingularly Lov'd.

Virgil's ill Treatment of this Virtuous *Carthaginian Queen* ſtands recorded in theſe following Lines of his,

At Regina *gravi jamdudum ſaucia Curâ*
Vulnus alit venis, & cæco carpitur Igne.
Multa Viri *virtuſque animo multuſque recurſat*
Gentis Honos, hærent infixi pectore Vultus,
Verbaque; Nec placidam membris dat cura quietem.
. . . . . .
Nec cui me vinc'lo vellem ſociare jugali
Poſtquam primus Amor &c. . . . . . .
Si non pertæſum Thalami Taedæque fuiſſet,
Huic Uni forsàn potui ſuccumbere culpæ.
. . . . . .
Solus hic inflexit ſenſus, animumque labantem
Impulit; agnoſco veteris veſtigia Flammæ.

Seneca.

Seneca.

Auſſinus ſays that *Seneca* turn'd Chriſtian in the laſt year of his Life. And *Flavius Dexter*, a notable Hiſtorian, gives him this Character, *De Chriſtianâ re benè ſentit, factuſque Chriſtianus occultus.* Another ſays this of him, *Si Chriſtianus, ſcripſit Paganicè; ſi Paganus, Chriſtianè.* Sr. Roger L'Eſtrange calls him a *Good Honeſt Chriſtian-Pagan.* And St. *Jerom* Cannonizes him, and places him in the number of *Chriſt's Confeſſors.* Yet for all this, the MS. of *Seneca's Epiſtles to St. Paul, and St. Pauls Epiſtles to Seneca* (one of which is in *Merton College* Libr.) is ſuppos'd to be Spurious. However this ſame MS. in *Mert. Col.* Libr. contains (beſides theſe Suppoſititious Epiſtles, and other things commonly publiſh'd) many things never yet printed.

Catulli, Tibulli, Propertii Opera. 4to. Cantab. 1702.

PAG. 177. *Tibul.* Lib. 1. Eleg. 9. Verſ. 25.

——Permiſit lene miniſtro.

Editor ait in Var. Lection. hoc nullo ſenſu dici; Quid autem ſi dicimus *Vinum* hìc ſubintelligi (cui ſenſui proximus Verſus admodum favet)? præcipuè cum de Arcanis detegendis Locus iſte loquatur, & in eodem ſenſu idem adhibeat de *Vino* Vocabulum *Horatius*, Od. 21. Lib. 3. Verſ. 13.

Tu lene *tormentum ingenio admoves*
Plerumque duro ——

Ita

Ita insuper legit Edit. Phil. Juntæ Florent. 1503. Et Edit. Colin. Paris 1535. Nec non Edit. Hen. Petri Basil. 1530.

Paterculi Historia. 8vo. Oxon. 1693.

PAG. 48. Cap. 29. initio —— Pro *Sed adventum*, lege *Sub Adventum.*

Pag. 138.

Quid ista sibi velit Dictio sanè nescio, viz. *Ferro sibi ad suos peperêre reditum.*

Literulâ ergo immutatâ legendum reor, *Ferro sibi ad suos aperuere reditum.*

Quâ Dictione nihil clarius, nihil usitatius.

J. Sleidani de 4 Summis Imperiis Lib 3. Lug. Bat. ex Officin. Elziv. 12°. *A°.* CIↃ IↃCXXXI.

PAG. 67. Hic errare videtur *Sleidanus*, dicens *Scipionem Afr. primum victæ à se Gentis nomine Nobilitatum*: Constat enim longè antè, C. Marcium Coriolanum, à victis Coriolis nomen sibi indidisse.

Pag. 77. Pro *Græcis populo*, lege *Græciæ Populo*; Sensu loci monente.

Pag. 116. Citatur *Taciti Annalium Lib.* 19. Cum Annal. Libri hodiè non supersint nisi 16.

Pag. 227. Pro *Hiberniam*, lege *Liburniam*: Quid enim Carolo Magno cum *Hibernia*? Aut quî *Hibernia* inter Istriam & Dalmatiam media?

FINIS.

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Errata hujuſce Libri.

Pag. 4. line 24. Read *laſt.*
19. line laſt but 3. Read *Republick.*
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69. line 10. Read *Patients.*
109. line 15. Read *Pulcher:*
136. line laſt but 2. Read *Neighbourhood.*
164. line 14. read *Cataſtrophen.*